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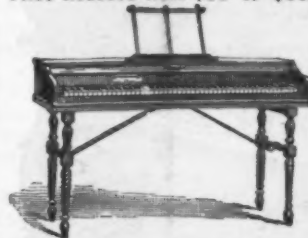
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GERMAN HEADQUARTERS OF THE MUSICAL COURIER,  
HAUPTSTRASSE 20A, BERLIN, W.,

October 4, 1902.



If you have read the little novel "My Official Wife"—and the number of its readers is legion—you must have been fascinated and surely amused by the American author's fanciful and clever story. What the Viennese alleged operetta librettists, J. Siegmund and J. Wilhelm, did with Colonel Savage's novel in order to turn it into a serviceable (?) book took all the fancy and most of the fun out of it. In other words, as they would say in New York, "They didn't do a thing to it."

From the title, which was changed into "The Unmarried Wife," to the dramatic purpose of the said unmarried wife, which, instead of wanting to assassinate the Czar, is smoothed down into a demand for pardon for a politically compromised brother, everything is turned topsy turvy and now becomes bosh and nonsense. The worst is that this garbling and emasculating of the story did not even serve to make a decent book for an operetta out of it. Barring the introduction of the heroine and the opening of the plot in the first act, which seems quite promising, the remainder of the three act operetta is entirely without humor and fancy, the plot being built around the following short material of action.

Tatjana, a young Russian countess, has been banished from her native country because her brother has been wrongly politically compromised, which is not exactly a logical reason for the banishment of the handsome and high born young lady. She succeeds in creating an impression as a vocalist in Vienna by means of her musical talents as well as her personal beauty. Among her many admirers is an elderly one, a French inventor of a new cannon, whose amorous inclinations toward the pseudo diva are utilized by her to make him take her with him to Russia, whereby she passes the frontier together with her pert chambermaid as the Frenchman's official wife. She succeeds in getting near enough to the Czar at a charity concert which he honors with his presence and at which the countess sings to touch his heart and to gain pardon for her brother. This is the slender thread of the action of "The Unmarried Wife," who is gracefully enough impersonated by Miss Vettori, whose vocal art is inferior, however, to her histrionic abilities.

Besides this couple, or rather, including the chambermaid, besides this trio, another trio travels from Vienna to St. Petersburg. It is the clumsy American millionaire who is nowadays a standing personage in European comedies and operettas, and his only daughter, who is in search of a titled husband. He finds him in the person of a debt ridden duke, who covets his father-in-law's money and at the same time the fair Russian songstress. In pursuit of her he and the Americans also rush on from Vienna to St. Petersburg. Mr. Green, the American millionaire and "potato" king, talks German with an American twang, which Mr. Ander did as cleverly as Mr. Sondermann spouted out German with French accents and interpolations, both of which seemed to amuse the audience as much as Miss Green's (Fräulein Wildner's) hotch potch German, and, worse still, in this German polyglotness Herr Schulz discourses in German flavored with Russian gutturals, while the fiercest attack of all, and the one which elicited the highest delirium of tickled risibilities, Herr Albes in the part of a Jewish hostler at the Austria-Russian frontier, indulges in a Baxter street version of German pronunciation which might be duplicated but could not be surpassed by some of the inhabitants of the East Side of New York, some-

where below Houston street. Add to all this that the Czar (Nikolaus the First, not the present one—for the action is laid back in 1830) comes upon the stage of the New Royal Opera House in propria persona, and that Herr Leitner, who took the part of his imperial nibs, looked every inch a Czar, and you will understand the attractiveness of the performance of the operetta from a dramatic viewpoint. I must not forget to mention that the intelligent horse which the Cossack captain (Herr Schulz) tries to bestride in the finale of the first act downed and dumped the tenor—probably because he sang so badly, hoarsely, shoutingly and out of tune, and thereby gained—the horse, not the tenor—a frenetic bravo and double raise of the curtain, which circumstance all three of the authors of "The Unmarried Wife," including the composer, seized upon to rush before the audience and bow their thanks for prolonged applause.

I mention the composer last, and his name, which is Richard Haller, I have suppressed entirely so far, because he is really the worst of the triumvirate which perpetrated this outrage upon Colonel Savage's novel. Outside of a Kamarinskaya, interpolated in the second act, which is acknowledged to have been arranged "from different masters," all the other music occurring in the operetta is likewise but unacknowledgedly taken, or rather cribbed, from different masters. If this had been done by a thorough musician in a clever and none too barefaced style it might have been forgiven, for originality of thoughts has long gone out of all operetta since the days of Offenbach, Strauss and Millöcker. But Mr. Haller's music is mostly so stupid and so amateurish that it is not worth while wasting much comment upon it.

As this was the last deed of the otherwise quite inoffensive and frequently very excellent Ferenczy Operetta Company before they leave the New Royal Opera House and return to their old homestead, the Central Theater, I'll forgive them, and especially the director for having selected so rotten a novelty for first performance in Berlin.

The concert season has set in dribblingly, and only last night it left off raining and began pouring, as no less than four concerts took place.

The first new artistic acquaintance of the season I made was Gregor Beklemisheff, a young Russian of about twenty-one or twenty-two, formerly a pupil of Safonoff at Moscow, and who studied for some time with Busoni in Berlin. He has talent, pianistic as well as musical, but he is far from ripe yet. His technic is pretty well developed, not sufficiently as yet, however, to permit of his performance of the Brahms-Paganini variations, both volumes of which he essayed to play. The tone is of good quality, what there is of it, but more power is still wanted, as the dynamic gradations so far only comprise an agreeable piano up to a pleasing mezzo forte, while a really sonorous, healthy fortissimo seems to be beyond the reach of the young artist as yet. Worse still is a lack of pregnancy in rhythm, and as the gravest fault in Mr. Beklemisheff's piano playing I designate poor pedaling, which at moments is so bad that the harmonic scheme becomes nearly unrecognizable. Nevertheless, I consider him quite musical, although more intellectually so than emotionally. His reading of a Buxtehude organ fugue in F sharp minor, and of the Beethoven Pathetic Sonata, convinced me of this fact, and a momentary slip of memory in the coda of the final movement of the sonata could not shake me in it. Also the Chopin B flat Variations, op. 12, a rather rarely heard work, showed musical intuition, but it was just in the last variation that Mr. Beklemisheff jarred my nerves by means of an overdose of loud pedal, which in the rapid changes of harmony made a mess of Chopin's exquisite music.

The interesting and varied program of the young Russian, who by the way seemed so nervous that he could hardly have done himself full justice, comprised besides the above numbers the A minor and Campanella Liszt-Paganini studies, the F minor study of Liszt, two valuable studies in E major and D flat, by Scriabine, which were new to me; the Balakireff piano arrangement of Glinka's "Nightingale," and that nightmare of a piano piece, Balakireff's "Islamey," after which the young artist was twice encored.

The Berlin Tonkuenstlerverein began its season with a chamber music soirée, which was well attended, at the Architecienhaus, and two of the numbers of which were in so far interesting also to Americans, as they were composed by Hugo Kaun, a music creator who lived formerly and for quite a number of years at Milwaukee, but whose pronounced talent in the field of composition, especially of chamber music, does not seem to have been sufficiently appreciated in that city. This must have been another one of the many cases in which the prophet is not valued at his full worth in his own land. At any rate the Berlin music critics, among them such learned musicians as Prof. E. E. Taubert, of the *Post*, and Dr. Paul Ertel, of the *Lokalanzeiger*, are enthusiastic in their "pronouncements" upon Hugo Kaun's Second String Quartet in D major, op. 41, which work was adequately performed by Josef van Veen, Johan Ruyn, Willem Feltzer and Jaques van Lier, who constitute the newly formed Dutch String Quartet, which developed from the former Dutch Trio, without spoiling or disorganizing the latter.

In Leipzig also Kaun's D major Quartet has been performed, and met there with equally favorable reception on the part of the critics, one of whom describes the work in the following terms of deserved praise: "The String Quartet of only three movements begins with a four voiced fugue that exhibits the composer as a contrapuntist of the first magnitude in its bold yet always legal development, and which in spite of all its learning leaves not a trace of the school dust so often mingled with such works, but contributes rich nourishment to the soul of the hearer. Equally valuable in its noble fancy and its glowingly temperamental contents, but still more effective, is the third movement. The main part of the scherzo flows on with airy lightness."

This quartet is published by Breitkopf & Haertel, while a Gesangsceue, for 'cello and orchestra, which was also performed at this concert, was recently issued by D. Rahter. Jaques van Lier played the 'cello part for the first time in public with the happiest artistic results, he, as well as the composer, who performed the orchestral accompaniment upon a piano, being overwhelmed with enthusiastic applause by a competent audience, consisting chiefly, if not exclusively, of musicians.

On the same evening Hans Hermann's String Quartet, op. 47, upon which I animadverted on the occasion of its first production by the Halir Quartet, was also performed by the Dutch String Quartet, and met with perhaps a little exaggerated appreciation, because of the presence in the audience of a number of the composer's personal friends.

The Dutch Trio, of which incidental mention is made above, has been honored by Prof. Philipp Scharwenka, with the dedication of his latest composition, a piano trio in G major, which is soon to be published by Breitkopf & Haertel, and which the Dutch Trio organization will perform for the first time in the course of the coming winter.

Bernhard Sekles, a former pupil of and now himself composition teacher at the Hoch Conservatory in Frankfurt, produced at the Bechstein Saal an entire program, consisting exclusively of his own songs. Among the texts predominated translations from Bohemian, Servian, Russian, Roumanian and Bulgarian poetry, and the setting of them shows an effective application of the characteristics of the rhythmic, harmonic and also the melodic traits in the music of these nations. In the remainder of the songs the composer evinces but little originality of invention and less depth of thought or feeling. Wherever, however, he strikes the folkstone mood the composer is at his best, and these little lieder, with their piquancy of facture, will gain many friends among vocalists with a knack for pointed, well pronounced delivery.

Such rare interpreters Mr. Sekles, who officiated as accompanist of his own songs, had found in Miss Bornmueller, who is gifted with a clean, clear soprano voice of pleasing quality and individual gracefulness of delivery, as well as in Mr. Heinemann, whose baritone voice is as voluminous as his musical qualities are of high rank.

Miss Elsie Playfair is the just name of a young lady still in her early teens, who won the first prize for violin playing at the Conservatoire in Paris. She does not look like an American, and she is too musical to be English, hence I take it that she must be an Australian. Be that

as it may, as nationality has not, or at least should not have, anything to do in art, where everybody should have fair play, I gladly testify to the fact that I never before heard a bigger and at the same time richer and nobler tone from so young a lady. Her bowing is perfectly astonishing for breadth in one of her tender years, and her left hand works with equally great facility of technic and an ease and freedom as if she were the most mature artist of the world. As a matter of course her ear and consequently her intonation are faultless.

She played with broadest bowing and firm, beautiful tone the Bach air for the G string, as well as the Adagio from Bruch's Second Violin Concerto, and her technic in Wieniawski's Tarantelle left nothing to be desired.

Emil Liepe, a baritone who formerly trod the operatic boards, contributed to the program the "But Who May Abide" aria from Handel's "Messiah," for which he had not sufficient coloratura, and the "Gruppe aus dem Tartarus" and "Prometheus," two of the biggest of Schubert's gesaenge—I don't call them lieder—in which the reproductive artist was lacking in dramatic intensity, but shone in all the glory of the remnants of a once surely very stentorian vocal organ.

Of the four concerts which were given last night, the two most important ones were the first of the cycle of ten symphony soirées of the Royal Orchestra, which, as heretofore, was conducted by Felix Weingartner. Also, as heretofore, it took place at the Royal Opera House, which venerable and cozy auditorium, also as heretofore, was crowded to its utmost capacity, and likewise, as so many times heretofore, the program was an exclusively classical one. Weingartner is nothing if not classic. Nobody could seriously object to a program made up of a symphony each by Haydn, Mozart and Beethoven without running danger of being dubbed a heretic and hypercritical asinus. And yet there may have been such who secretly longed for a little variedness in the ultra classical program.

Of Beethoven the A major, of Mozart the E flat, and of Haydn a symphony in C minor were performed. I heard only the latter one, with which the concert opened. It turned out to be one of the well known twelve London symphonies of the master, which I have heard also several times in New York under Thomas. He was, as far as I know, the first conductor who dared to double the woodwind in the reproduction of such symphonies. Another means of attaining the proper balance in tone, disturbed in our modern orchestras by the preponderance of the strings, would be a reduction of the latter. Weingartner, however, does not believe in such measures, and hence the strings sounded overpowering, though very brilliant and luscious. Otherwise, however, there is no cause for carping, for Weingartner's reading was naïveté itself, and the reproduction of the entire symphony proved replete with a coy and natural simplicity which delighted the large audience to the utmost.

The Berlin Tonkuenstler Orchestra, whose subscription novelty concerts are conducted by Richard Strauss, opened their regular series of two concerts per week—also with beer and sandwiches—at the Deutscher Hof half an hour after the Royal Orchestra's concert had begun. These concerts are conducted by Franz von Blon, who with greater routine seems to work himself up to a very decent kapellmeister. His music also struck me as being kapellmeister music, for his concert overture "Fruehlingsstimmen" ("The Voices of Spring"), in B flat, contains nothing new, although it was advertised as new upon the program. Of other novelties upon the house bill I may mention a rather vulgar "Cossack Dance," by Serow; Fanchetti's (not Franchetti's) clever "Pizzicato Arabesque," and a Spanish Serenade by Friedemann. The somewhat Schumannish, or more especially Manfredish, "Tasso" Overture, by the late

Brambach, of Bonn, which figured upon the program "for the first time," is no novelty, for I heard this fine work in Cologne more than a quarter of a century ago. Otherwise the concert brought in pretty fair, but at times somewhat too obstreperous, performance only well known works, such as Wagner's "Kaisermarsch," the "Benedict and Beatrice" Overture, by Berlioz, and Schubert's "Reitermarsch."

The soloist of the occasion was the new first concertmaster of the Berlin Tonkuenstler Orchestra, Heinrich Arenson, who played Svendsen's much beloved "Romanze" and Nanchez's "Gypsy Dances" in clean, but not very remarkable, style. He was evidently suffering from nervousness, and like Jacob Faithful may have "better luck next time."

For a change Alvin Kranich, the well known American pianist-composer, and our esteemed Leipsic correspondent, instead of a new piano concerto, symphony or suite, announces "a dear little girl." Vivant sequentes, even if they should happen to be boys.

Max Klinger has arrived in Vienna with the sketch of the Brahms monument for the Austrian capital. The sculptor's much described Beethoven monument, upon which I commented in a former issue of THE MUSICAL COURIER, is to be brought to Berlin after the close of the Dusseldorf exhibition on the 15th inst. The city of Leipsic, after consultation with Klinger, has consented to an exhibition of this rare art work also in Berlin.

The first Berlin performance of Richard Strauss' "Feuersnoth" will take place on the 28th inst. at the Royal Opera House.

The program for the first of Ferruccio Busoni's presentations of hitherto unperformed compositions contains the names of Sinding, Sibelius, Saint-Saëns, Ropartz, Elgar, Delius, von Mihalowitsch and Theophile Ysaye.

Hector Berlioz's "Damnation of Faust" will be given at the Hamburg Opera House in November next in a scenic representation. The only previous performance of this work in operatic form was ventured at Monte Carlo.

Fritz Kreisler left all his engagements in Germany, among them one for the second Nikisch Philharmonic concert and a Scandinavian tournée arranged for him, in the lurch, and quite unexpectedly took the steamer to New York. The reason may not be hard to guess for those who saw the talented and genial violinist in the company of a stylish American married woman, whose husband took her back from Germany to her native land, presumably on the same steamer on which Kreisler left these hospitable shores.

Prof. Arthur Nikisch passed through Berlin on his way from Hamburg back to Leipsic. I had the pleasure of meeting him and learning from him particulars about the great successes he achieved in Hamburg with the conducting of three operas, the news of which I had read in the papers of that city. "Fidelio," "Nozze di Figaro" and "Lohengrin" were the three operas intrusted to his care, and all three of them, before crowded and most enthusiastic audiences, proved an equally great artistic as well as financial success. As a hors d'œuvre to his tremendous activity in the concert field during the coming season this bit of operatic conducting was relished immensely also by Nikisch himself, who spoke to me in terms of unstinted praise about the management of the

Hamburg Opera House and its solo personnel, as well as fine orchestra and efficient chorus.

A monument to Heinrich von Herzogenberg, the composer, who was a member of the Royal Academy of Arts and teacher at the High School for Music in Berlin, and who died two years ago, was erected upon his tomb at Wiesbaden this week. It is the work of the sculptor Adolph Hildebrand, and the bronze relief of the dead composer's head is said to be of lifelike resemblance. In place of Professor Joachim, who is still suffering slightly from the effects of the recent railroad accident from which he had a narrow escape, Prof. Dr. Spitta, of Strassburg, gave the oration at the ceremony of the unveiling of the monument.

Among the callers at THE MUSICAL COURIER's new Berlin offices during the past week were Fritz Kreisler, the gifted violinist; Arthur Hartmann, the equally talented young American violin virtuoso; Miss Lydia Franko, from New York; Hugo Kaun, composer and teacher of harmony, theory and counterpoint, who is fast coming to the fore as a leading pedagogue in this special field, a position formerly held here by Otis B. Boise, now located in Baltimore; Max Chop, musical littérateur and composer, with his wife, Celeste Chop-Groenevelt, concert pianist, the latter formerly of New Orleans, and both now residing in Berlin; Max Guhka, the young New York violinist, and Miss Marguerite Melville, the talented American composer, who brought me a very interesting and melodious as well as clever Morceau Fantastique for violin she just published with Simrock. O. F.

#### Madame Cappiani Returns.

MME. LUISA CAPPIANI, the teacher of so many prominent church and concert singers, returned last week after a four months' stay in Europe. In the course of her trip she visited Hamburg, Carlsbad, Munich (where she heard "Lohengrin" with Nordica), Vienna, Budapest, the island of Heligoland, Switzerland and Italy. Having children and grandchildren in Germany and Italy and many friends, a right royal welcome awaited her, and she was the guest of honor at many functions. Her pupil, Maud Kennedy, daughter of the deceased song writer, Harry Kennedy, of Brooklyn, sang with Sousa at Atlantic City last summer, and made a decided success; the famous bandmaster said: "Cappiani is still the same superior vocal teacher as of yore." On the return trip, via Naples, she visited also the excavated city of Pompeii.

On her arrival she found many former pupils awaiting her, as well as the usual number of new pupils, and she has already begun giving lessons at her tastefully equipped studio apartment in the Gosford.

#### Elizabeth Weller.

MISS ELIZABETH WELLER, the accompanist, has returned to New York from Texas, where she has been spending the summer, and has taken a studio at 353 West Fifty-sixth street.

Miss Weller is a very clever musician and plays her accompaniments so skillfully and with such perfect musical comprehension that her services are justly very much sought after.

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THESE are at 95 Roseville avenue, Newark, and 21 Fulton street, Newark, the latter, Mondays and Thursdays. Miss Hood's specialty is the violin, though she also gives piano lessons and ensemble playing, in duets and trios, forms an important part of her work. She makes a specialty of instrumental sight reading.

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A LETTER FROM  
BRUSSELS.

OCTOBER 3, 1902.

FROM the *Guide Musical* I take the following extract of an interesting article entitled the "Queen as Musician," which shows how the late Queen of the Belgians was devoted to music:

"The Queen during her lifetime passionately loved music. When she resided in Laeken and her health permitted she was present at all the premières at the Monnaie, as well as being a faithful habituée of the conservatory concerts. From the day when her bronchitis condemned her to a real sequestration during the cold nights of winter, she was able to follow them in her arm chair, thanks to one of the most

curious of electrical appliances, the telephone. Thus the voices of the artists without experiencing any very great changes arrived to her, permitting the sovereign to speak about them next day to the persons to whom she gave audience, or whom she received at one of those private reunions, receptions where artists were on equal footing with members of the court, where musicians, painters and sculptors were always sure of a friendly welcome, where one improvised real little concerts of charming interest. The Queen participated in them, playing either piano or the harp. She had real musical talent, put sentiment into her play, and translated the works of German masters with especial art. Reyer, the composer of the 'Statue' and of 'Sigurd,' in the feuilleton of the *Débats* rendered homage to the royal harpist with absolute sincerity. Never did praise drop from the pen of this musical critic without being entirely merited. Not only did the Queen love music, not only did she play piano, harmonium and harp, but she was also a composer. She even worked at an opera in two acts, of which a few rare intimates knew fragments. Queen Marie Henriette could not submit her work to the critics, and it therefore remained hidden. Since a long time the regretted sovereign never made the least allusion to its existence."

J. Collyus, for reasons connected with his health, resigned his charge as professor of violin and director of the class of orchestra which he occupied at the Conservatory of Brussels for nearly forty years. He was a professor of great merit, as well as a conscientious artist. Mr. Marchot has been elected to take his place, and this choice will be ratified by all those who know and appreciate the correct attitude and many qualities of Mr. Marchot.

The season of the Theatre de la Monnaie opened very brilliantly with *Tannhäuser*; Imbart de la Tour as an excellent *Tannhäuser*, and Mlle. Paquet, who has made most notable progress. Since then the "Bohème," with Madame Bathori and M. Engel; "Grisélidis," with Mlle. Friché and M. Albers. Mr. Rasse, second conductor, directed for the first time in "The Maître de Chapelle." The test was a real success. Profound and sincere musician, he has all the authority and suppleness necessary to

intelligently second Sylvain Dupuis. Jean Blockx came to Brussels to conduct the first rehearsals of the ensemble of his "Fiancée de la Mer." The premiere is provisionally fixed for the first days of October. One cannot say that they lose no time at the Monnaie.

The work of enlargement and heightening of the stage at the Theatre de la Monnaie will be begun next May. It is the donation of 200,000 francs given to the city by the late Benjamin Cromberg which will pay this important amelioration. Other works will complete this enterprise. The flooring of the orchestra will be lowered, the batteries placed under the avant scène and an arrangement of metal will render the musicians invisible, as in Bayreuth. The furniture of the hall will be renewed and the paintings freshened up. All in all it is an almost complete restoration which is being prepared.

Leandre Vilain, the well known organist of the Kursaal, in Ostende, has been elected as professor of the organ at the Ghent Conservatory, replacing Mr. Lilborghs, who was permitted to retire. Mr. Vilain is one of the best Belgian organists; he is one of those who does most honor to the brilliant phalanx of artists formed by M. Maillly, the eminent director of the organ class at the Brussels Conservatory.

The Populaires Concerts, directed by Sylvain Dupuis, will give four concerts in the course of the season, which, as in preceding years, will take place in the Monnaie. The first concert will have Ferruccio Busoni as soloist, the second Fritz Kreisler, third Henri Marteau. At the fourth the integral execution of the second act of "Parsifal," with soloists and choir, will take place.

The following musical soirées will be given at the Cercle Artistique during the course of this season: Schubert Lieder by M. Anton van Rooy; Lieder, Ernest van Dyck; "Noels Français" by Mme. Nollé; Truffier Conférence by M. Tiersot, of Paris; ten sonatas of Beethoven for violin and piano, interpreted by Ysaye and Busoni; soirée consecrated to Brahms by Hugo Herrman and Hugo Becker and the Frankfurt Quartet; audition of Belgian works (solos, choirs and orchestra) under the direction of M. Emile Aguez, professor at the conservatory; recital of Francis Planté, pianist; song recital and music for small orchestra, consecrated to Mozart, with the assistance of M. and Mme. Felix Mottl; piano recital by Raoul Pugno.

## Frederic Lamond.

FREDERIC LAMOND, the eminent Scotch pianist, who arrives here next week, will give his first piano recital in Mendelssohn Hall on Tuesday afternoon, November 11, under the management of Henry Wolfsohn. Lamond is one of the foremost interpreters of the compositions of Beethoven of the present time. He has given recitals of Beethoven's sonatas in all of the musical centres of Europe.

## Whiting-Venth-Wyman.

OTHER recitals to be given in Mendelssohn Hall during the month of November include a piano recital by Arthur Whiting, the first public performance of Carl Venth's song cycle, entitled "Hiawatha"; a song recital by Mrs. Julie Wyman, the well known song singer; a recital by Miss Elaine de Sellem, soprano, and a cello recital by Paul Kefer, who will make his first appearance in this city.

## MUSIC REVIEW.

## Famous Songs.

HERE are four large volumes of these, one for soprano, one for contralto and one each for tenor and bass. The publication is an important one, and it speaks in convincing tones of our growing taste for good music, despite the pernicious influence of an army of hacks who supply the theatres with a poor imitation of real music.

This collection of songs is very properly cosmopolitan in character. Germany, Bohemia, Hungary, France, Switzerland, Holland, Scandinavia, Russia, Poland, England, Ireland, Scotland and Italy are represented. We need not grieve that America is omitted from the list, though "My Old Kentucky Home," by Stephen Foster, contains more charm of melody than is to be found in the average European folksong, and Gottschalk's "Slumber on, Baby Dear" is superior to anything from such caterers as Hullah and Pinsuti. Animadversion upon a collection of such general excellence would seem to be unnecessary, but this quality appeals more particularly to musicians and cultured amateurs, who do not admire the ordinary sentimental ballad. This objection does not hold good against the better class of folksong as represented by that old Welsh ballad, "All Through the Night," introduced to American audiences by Plunket Greene.

In the various volumes may be found a great number of songs which enjoy deserved popularity. "Adelaide," "Mignon," "In Questa Tomba," from Beethoven; "The Wanderer," the "Erl King," and others from Schubert; "On Wings of Song," by Mendelssohn; "Lehn'deine Wang'an Meine Wang!" by Jensen; "Springtime," by Fesca; "Lithuanian Song," from Chopin; "The Loreley," by Liszt; Rubinstein's "Der Asra," and many more of like character and excellence. A few comparative novelties are also welcome, notably the songs by Wagner, Tschaiakowsky, Sinding, Dvorak, Lassen, Massenet and others. In the selection from Tschaiakowsky it is a pity that so many breathing marks were included. They must have been intended for some unfortunate vocalist who was afflicted with asthma.

In the volume of bass songs we find Schubert's ventriloquial "Erl King" is transposed from G minor to E minor, too low to be effective. Besides, it is usually a perversion to transpose a characteristic, highly dramatic song like this, and in the present instance the writer can see no justification for so great a change in the key. Beethoven's "Mignon" song and several others are transposed, but the changes in tonality are here less serious than in the case of the "Erl King." Two or three years ago the same publishers placed on the music counters four large volumes of oratorio songs for soprano, contralto, tenor and bass. In this fine collection (compiled by Eduardo Marz) there are no transpositions; every song lies as the composer placed it. Among the songs for baritone and bass there are two settings of "Die Beiden Grenadiere," one by Schumann, well known, and the other by Wagner, which is more rare. These afford a convenient method for comparing two contemporaneous but independent attempts to compose music for the famous poem by Heine. (A comparative study of these two great songs was printed in THE MUSICAL COURIER November 13, 1895.)

The appearance of the volume is attractive, the mechanical work is excellent, and considering the quality as well as the quantity of songs, they are worth several times more than the price asked. H. E. Krebiel has edited the volumes, adding historical data and a prefatory note.

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## The Sheffield Festival.

SHEFFIELD, ENGLAND, OCTOBER 5, 1902.



THE Sheffield Festival has a unique history. It is only six years old, but even in conservative England people discuss the possibility of its equaling the very greatest of its rivals. The first tentative performance in 1896 proved that under the magic wand of Dr. Coward, the chorus trainer, a body of singers had been created with few equals and only one possible superior. The success of the festival of 1899 was more brilliant still, but only in the sense that it attracted wider attention. And the festival which has just concluded was talked about still more by reason of the first appearance of

Henry Wood, of the Queen's Hall, as a festival conductor. Mr. Wood is a fortunate young man to have such a chance before he is gray headed. And he made the best use of it, for the end of the week saw him even more highly esteemed than the beginning. And the festival conductor's desk has so often proved the grave of a reputation (if a metaphor so violent may be forgiven).

In discussing a festival like this it is not always easy to know how much of the praise or blame one ought to award to the conductor, how much to chorus trainer. The conductor is, of course, in theory the (benevolent?) despot, but the chorus trainer is the keeper of his conscience. It is probably nearer the truth that the conductor is the constitutional monarch and the chorus master the prime minister, with an undefined but nevertheless very real power of getting his own way. Now Mr. Wood and Dr. Coward are both masterful young men, and it is, therefore, the more fortunate that they worked in complete harmony. That Mr. Wood's plain spoken criticisms of the chorus had at the beginning caused a little soreness (the chorus singers do not come from Yorkshire for nothing) was an open secret. But toward the end there prevailed feelings of mutual confidence and respect—even of affection, to judge by the riotously effusive way in which the chorus bade Mr. Wood good bye on Friday night. They presented him with a superb pair of hair brushes. The present of brushes to a musician is usually looked on as a hint more or less delicate, but one may feel sure there was no *arrière pensée* in this case. On this occasion everybody connected with the festival made speeches, including the Duke of Norfolk, who is one of the patron saints of Sheffield. His connection with Sheffield, by the way, made him not long ago one of the legal curiosities of England. When he was post master general a new post office was built in Sheffield on land belonging to him, and he was in consequence both vendor and purchaser of the ground, a thing almost unique.

Mr. Wood, of course, spoke also, and said he had been amazed at the way in which the chorus had improved from day to day. He hardly recognized the chorus which sang on Friday night as the same that had begun rehearsals on Monday morning.

It must be remembered that the English custom is to make a chorus rehearse for two full days before a fes-

tival. It answers well in Yorkshire, where the singers have the peculiar gift of thriving on the hardest work and ending up a week of what one would imagine to be intolerable strain with irrepressible outbursts of torrential energy. At any rate so it was at Sheffield. The last work on the program of the last concert was Mendelssohn's "Hymn of Praise." It takes a good deal to excite a jaded critic in the "Hymn of Praise" in this year of grace, but anything more exciting than this performance it is hard to imagine. Dr. Coward, just before the performance, stopped a friend who was going away on the ground that he had heard the "Hymn of Praise" often enough, and said: "I have given them permission to put in the last ounce, so you'll hear something." And, indeed, he did. It is true that in the last chorus the singers were a little coarse—they were indulging in the pastime of Yorkshire chorus singers, which they call in their native Doric "a bit o' rowtin." It is not precisely the highest form of art, but it is most decidedly exhilarating, an excellent tonic for nerves that can stand it. But "Let All Men Praise the Lord" and "The Night Is Departing" were sung with such intensity of expression, such beauty and such power of tone that it was absolute perfection, not the negative perfection which is "faultily faultless, splendidly null," but that which comes from the combination of all possible positive good qualities. It was an unforgettable performance, and whether it is Mr. Wood or Dr. Coward who deserves the greatest praise for it is hardly material.

It is time now, in order to prove that the wonderful singing did not entirely deprive one of all critical faculties, to temper the praise with a little plain speaking. The performance of the selections from "Israel in Egypt" was distinctly disappointing, and Brahms and Richard Strauss are in a sense beyond the Sheffield choir. The true interpretation of Brahms and Strauss demands more than pure tone, clean attack and attention to light and shade. When the notes are well sung only half the task is done. Such music requires understanding, and, undoubtedly intelligent as the singers were in other works, it was in this kind of understanding that they failed in Brahms' "Triumphlied" and Strauss' "Wanderer's Sturmlied." I should hesitate to call either a great or inspired work, but they are greater and have more inspiration than would appear from the way they were sung at Sheffield. Apart from the fact that in the "Sturmlied" there were moments of bad intonation and faulty ensembles, the singers went at both works like bulls at a gate, full steam ahead, hammer and tongs all the time, with exaggerated and at times even wrong expression. They may be pardoned for calling the composer "Strawse" and for not quite understanding the "Sturmlied" (Goethe himself failed to understand his verses in later life), for the music is very austere and uncompromising. But they might have made more of it. And the "Triumphlied" is surely not really hard to grasp for anyone with a real appreciation of modern music. It is excessively Teutonic and frightfully learned, and the real Brahms does not appear in it save here and there. As to the "Sturmlied"—if a critic were to fall asleep (of course an entirely fantastic supposition) and wake up during its progress, his first impulse would be to cry "Bless my soul, what is this new work of Brahms? How very Brahmsy it is." Indeed, Strauss has bettered the instructions of his then master, and is as austere and abstract as you like. But there are in it things which only a very strong man could have done. If it is the mark of true greatness to differ from one's self then Strauss is great indeed, for between the "Sturmlied" and even "Don Juan" (to say

nothing of later works still) there yawns a gulf quite as wide as that which separates "Trovatore" from "Falstaff," or "Rienzi" from "Tristan."

These particular defects of the chorus in these two particular pieces seem to point to an undue predominance of the Prime Minister. Whatever may be Mr. Wood's faults, a tendency to monotonous expression and a merely mechanical observance of expression marks is not by any means one of them. He is far too modern for that. Now there is internal evidence (the nature of which will be clear later) for supposing Dr. Coward not to be in the strict sense a modern musician. But both men have in common a power of infusing fiery energy and impulse into any work they conduct. And they have in common two certain external characteristics of interpretation. Both are fond of explosive fortes and fortissimos—both like whispered pianissimos. Indeed, till one has heard the Sheffield choir one cannot truly say one knows what a fortissimo in choral singing is. The Sheffielders sing fortissimo and then are able to sing three degrees louder still without shouting. The tone is always musical, and never harsh or throaty. And so at the other end of the scale, after a pianissimo they will sing softer still and yet not lose tone.

It is in this extended range of gradations, in the love of somewhat forcible contrast and the habit—it is a peculiarity rather than a defect—of singing florid passages almost staccato that the Sheffield choir differs from that of Leeds. It is a difference not to be accounted for by the few miles of grim laden sky which separate one town from the other, but one due to the personalities and characteristics of the conductors. The Leeds chorus still is—or was when last it was heard—under the influence of Sir Arthur Sullivan, with whom the love of restraint and elegant smoothness was the dominant passion.

The highest praise one can give to either choir is that the other is the only one to which it can be compared. The best choirs of the West—inferior in the other ways—have a little more sweetness. Nothing has been said of the sonority and power of the basses, the brightness and purity of the sopranos, the balance of tone, the precision of attack and of "take off," which is more wonderful still, because the intelligent reader will assume these more or less elementary merits of choral singing as included in the higher qualities which have been discussed. Nor is it necessary to dwell at any length on Mr. Wood's conducting of this choir; it is enough to say that he proved himself a choral conductor of the highest rank. For a few hours he was as dear to the hearts of Yorkshire as an eminent halfback or a man who makes a hundred runs against Lancashire—and it is a great day for a mere musician when he gets as far as that.

At Sheffield the chorus in the festival, just as at Birmingham the orchestra, is the first thing one thinks of. But the orchestra at Sheffield did some remarkably good work. It was, according to our present ideas, but a small band, only some seventy odd, all told. The smallness of the platform made it impossible to increase it. The Albert Hall in Sheffield is, indeed, far too small for a festival in all respects. With such a band a performance of a Liszt rhapsody could hardly be expected to be startling, but it was quite astonishingly good. The "Pathetic" Symphony too, was splendidly done, but Mr. Wood won his great triumph in Mozart's G minor Symphony. The performance was exquisitely finished and breathed the very spirit of the eighteenth century.

The most interesting thing in the program was Dr.

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Elgar's "Dream of Gerontius," the work which has wrung from reluctant Germany the admission that England has a progressive school of composers, and has convinced even England that it has a composer. The interest taken in this work is a most encouraging sign, as both at the rehearsal and at the performance standing room was at a premium, and at the recent Worcester Festival it drew the largest audience of the week. It is a disgrace to London that it possesses no choir competent to attempt it, so London will never hear it, it seems. Yet, surely in a city where there are dozens of people who will pay £1,500 for three or four singers to amuse them after dinner, someone ought to be found who would risk the importing of a chorus that can sing the work, especially as these facts go to prove that the risk would not be so great after all. "The Dream of Gerontius" is, as you probably have been told more than once, undoubtedly the strongest and most original English work of the generation. It makes a deeper impression each time it is heard by reason of its lofty spirituality and its rare beauty. And in the matter of mere skill it is quite masterly. The music which ends the first part where the priest bids the soul of Gerontius go forth on its journey to the Unknown, and the chorus is worked up to a climax of rare power and deep religious import, the solos of the Angel who meets the soul of Gerontius and guides him to the Judgment Seat, the chorus of praise to the Almighty, the almost grotesque choruses of demons, are not only great music, but are eloquent of a great personality. But this is not the place for detailed criticism, nor would it be well to anticipate the judgment which New York will doubtless soon be called on to pass.

The performance at Sheffield was very fine. There can be no severer test of the higher qualities of chorus singing, and the chorus emerged triumphant. The dramatic singing of the choruses of demons was astonishingly picturesque, and the great devotional choruses were sung with extreme fervor. The hypercritical might object that the expression was slightly lacking at times in subtlety, but for all that it was superbly done. A disaster in the opening chorus, when the intonation went astray, did not affect the whole. Dr. Elgar, though he has never conducted with more skill and alertness, could not prevent the mishap. A conductor more accustomed to chorus and free from the paternal preoccupations of a composer might have stemmed the tide. Mr. Wood always lets the chorus know when it is getting flat. Dr. Elgar made no sign. Besides "Gerontius" there was "Elijah," which Mr. Wood caused to sound singularly fresh. It was in "Thanks Be to God" that the greatest heights were reached. In Dvorák's "Stabat Mater" the singing was noble, another proof of that in music not demanding too great subtlety the chorus was at its best. There is after all in Dvorák's work no great depth of feeling. It is sincere, but the sincerity lies near the surface. Yet it is beautiful music, and would be more beautiful were it not all so sweet. It is a pity Dvorák did not consult some Latinist on the subject of quantities. It jars on anyone with even a tincture of letters to hear again and again "ardēat," "percotēre," "virginum." He is not a Pole, but near enough to encourage the suggestion that he might like to set the old verse, "Nos Polōni non cūrāmus quantitatē syllābarum." Sir Hubert Parry's "Blest Pair of Sirens," undoubtedly his best work, was sung with the dignified sonority which its massive structure demands. Then there was a motet of Bach, "Jesu, Priceless Treasure," one of his noblest works, which was nobly sung and was for many the gem

of the festival. The choruses, "So There Is Now No Condemnation" and "Death, I Do Not Fear Thee," might have been written yesterday, so little has time marred their strength and beauty.

Dr. Cowen's vigorous and picturesque "Ode to the Passions" exhausts the best of choral works, except for the novelties, which do not need to be discussed at length. There was Dr. Coward's "Gareth and Linet," concerning which it is only necessary to quote the analytical program, which says (with charming simplicity, but doubtful syntax): "Composed primarily for his own Sheffield choristers, he has written round their strong points." Passing over the crucial question who is composed primarily, we will hurry on to criticize and say that here is the evidence of Dr. Coward's love for the unmodern. It is usually regarded as a palliation of this sort of music that it is suitable for "the small choral society." One does not want to suppress that sort of music, only if it is meant for a smaller choral society, then in heaven's name let "a smaller choral society" produce it. Mr. Coleridge-Taylor is an original composer; he has many faults, the chief of which are a tendency to seize only on the external aspect of things and a tendency to diffuseness. His merits are a keen sense of the picturesque and a fine sense of rhythm. In some of his recent works the faults have been more obvious than the merits; but in his new work, "Meg Blane," fortunately the reverse is the case, and the best parts of it are nearly as good as "Hiawatha." But he should do better still.

Dr. Elgar's Coronation Ode would have been performed at Covent Garden by the Sheffield Choir at the state performance had it taken place. It is probably the best patriotic music the coronation has called forth, but it is not Dr. Elgar's best. Even the magnificently festive melody of the "Pomp of Circumstance" march in D is better in its orchestral than its choral dress. But still it is very stirring. And there is a very stirring baritone solo, "Britain, Ask of Thyself," and the contemplative numbers are not without charm. But most keen judges will prefer the spiritual Elgar to the patriotic, though the ode is sure to be popular.

The soloists were Mme. Ella Russell, Miss Agnes Nichols, Miss Maggie Purvis, Miss Ada Crossley, Mme. Kirkby Lunn, Miss Muriel Foster, Ben Davies, William Green, John Coates, Ffrangcon Davies, David Bispham, and Eugene Ysaye, who played Beethoven's concerto. The greatest success was made by John Coates and Miss Muriel Foster, as Gerontius and the Angel, in Dr. Elgar's work, and Mr. Ffrangcon Davies' singing of the Priest and the Angel of the Agony was impressive. Mr. Bispham, in better voice than he had been during the opera season, sang two songs with orchestral accompaniment by Richard Strauss, "Hymnus" and "Pilgrims' Morning Song," finely and with just that kind of insight which the chorus lacked. And they are real Strauss, these two songs. The beautiful voice, good method and style and the truly artistic expression of Miss Ada Crossley were among the most prominent features of the performance of "Elijah" and "Israel in Egypt," when her singing of "He Shall Bring Them In" was specially admirable. In view of her forthcoming debut in the States her success is of special interest to American readers.

At Sheffield they understand the accessories to a festival very well and dispense lavish hospitality. Specially hospitable was Willoughby Firth, the gentleman to whose business ability and generosity the foundation of the festival is largely due, and who has this year at his own

charge procured the lowering of the organ in the Albert Hall to "normal pitch." He gave two suppers—one to the press and one to the artists. At the former there were many speeches, by the Duke of Norfolk, by the Lord Mayor of Sheffield (a splendid type of Yorkshireman, with an inexhaustible fund of humor, racy of the soil), and others. The most interesting, however, was one by Joseph Bennett, of the London *Daily Telegraph*, the doyen of the musical press of the country. He replied to the toast of "The Musical Press," and the words he spoke from the vantage ground of unapproached experience were full of wisdom. The musical press, he said, was not a corporation; each musical writer was fighting individually. On this point he discoursed both humorously and seriously and ended with a plea for mutual tolerance, which cannot but have had a great effect on his hearers, for in Mr. Bennett, though we may differ from him on every point of taste, we cannot but recognize a man worthy of all respect for his moral courage and his consistent advocacy of what he deems to be the truth, even though it is unpopular. In conclusion, he said difference of opinion was inevitable, for do we not each of us view the eternal truths of art through a different temperament. And very aptly did he quote:

Time, like a dome of many colored glass,  
Stains the white radiance of eternity.

A. KALISCH.

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The first musicale of this autumn, given Monday afternoon, October 13, crowded the hall and balconies of the college to overflowing. It was an assembly of eager, buoyant, young people, and generous applause was showered upon the artists who gave the program:

Toccata and Fugue, D minor.....Bach  
Miss Josephine Hartman.  
Aria from Jeanne d'Arc, Adieu, Foresta.....Tchaikowsky  
Mrs. Florence Mulford Hunt.  
Chants russes.....Lalo  
Scherzo.....D. van Goens  
P. Kefer.  
Pensée d'Automne.....J. Massenet  
Emilio de Gogorza.  
Cracovienne.....Paderewski  
Miss Josephine Hartman.  
Romance, Panlineus, from Pique Dame.....Tchaikowsky  
Lieti Signor, from Huguenots.....Meyerbeer  
Mrs. Florence Mulford Hunt.  
Lent.....E. Hildach  
Drink to Me Only With Thine Eyes.....(Old English)  
Malgré Moi.....G. Heiffer  
Emilio de Gogorza.  
Carl O. Deis played the piano accompaniments.

SEVERN PUPIL ENGAGED.—Miss Albina Dumas, a pupil of Mrs. Edmund Severn, has been engaged for a part in the "Emerald Isle" Company.



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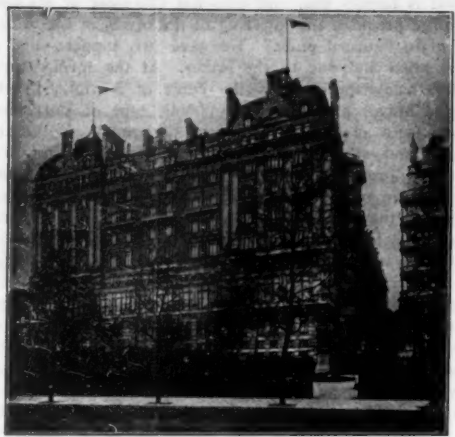
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HOTEL CECIL,  
LONDON, OCTOBER 4, 1902.



COVENT GARDEN saw the end of the short season of the Moody-Manners Opera Company on Saturday last with a successful performance of "Faust." I suppose that any venture, however deserving, is bound to meet with a mixed reception, and criticism has been meted out to the Moody-Manners Company with no unsparing hand by certain sections of the press, chiefly because it did not succeed in doing what it never pretended to do. There are, I know, some newspaper representatives who hold to the belief that it is the first duty of a critic to shower abuse whenever possible, and the more virulent it is the better. They consider that if a performance falls short of perfection in one respect it may rightly be considered to have failed in all, and they pay no heed to those extenuating circumstances which play so very important a part in the administration of justice in a court of law. The stopgap on the *Morning Leader*, whose remarks I have had occasion to quote before, now is a gentleman of that kidney. To him, I suppose, the judge who tempers justice with mercy is anathema maranatha, while the first offenders act is the abomination of desolation spoken of by Daniel, the prophet.

I do not by any means deny that there are certain points in the Moody-Manners performances of the last five weeks which are open to criticism. But, on the other hand, I do not see any reason for adopting the principle laid down in the celebrated dialogue between two yokels: "Ullo, Bill, 'ere's a stranger." "'Eave 'alf a brick at 'im." It seems to me that it would be the more rational proceeding to wait and to see how the stranger shapes before launching the brickbat. If there are certain points in his behavior which do not coincide exactly with our tastes, if there are certain rough places in his manners which might be made smooth, it is better to point them out gently at first and to open the flood gates of our wrath if the hint is not taken. One does not blame the acorn because it fails to develop into an oak in a single day. It is only when the tree shows signs of incurable disease that one puts the axe to it.

The path of the Moody-Manners Company was not, in the first place, comprised exclusively of roses. To have selected the thorniest brambles to strew upon it seems to me to have been a work of supererogation. As I have pointed out before in these letters, the company started with the object of proving that English opera could be made to pay in London. It came as a pioneer to prepare the way for a permanent national opera, and, after the opposition with which that scheme has always met, no one will deny that its task was far from easy. A national opera house, too, is a thing that we should all like to see established. Even J. H. G. B. and his brother carpers will agree with me there. But I cannot see that the best way to encourage an enterprise is to throw cold water upon it at every conceivable opportunity.

With regard to the recent Moody-Manners season, I contend that its defects were greatly outweighed by its merits, and that the former were principally due to lack of experience and uncertainty as to the success of the venture. The performances were, in nearly all cases, rather badly handicapped by the orchestra. Herr Eckhold showed himself a conductor of great capacity and resource, but though toward the end of the season the playing was immensely improved he was not a Moses that he should draw water from a rock, and the task of getting a good tone out of his woodwind was absolutely impossible. The effects of his training were very evident in the performance of "Tristan" which took place on Thursday night. The ruggedness, the roughness and the indecision which grated somewhat on the ears in the earlier performance of "Siegfried" had been almost eliminated and the orchestra played with more spirit and accuracy than it had ever displayed before. It needs still more improvement, but with the experience of the present season to serve as a guide I have no doubt that the Moody-Manners Company will provide itself with a better orchestra before next year.

The principal singers have, without exception, covered themselves with glory. Mme. Fanny Moody and Mme. Alice Esty could certainly give points and a beating to most of the German prime donne who offend our ears during the grand opera season. They have voice, they have method, and they are both very capable actresses. Mme. Blanche Marchesi, who played Isolde Saturday night, is perhaps cleverer rather than talented. She is a capable actress, though she has no strong dramatic genius; she is a clever singer, though her voice is not equal to the demands which most operas put upon it. All that she does, in fact, gives one the impression that her art is acquired and not spontaneous, and though her Isolde was adequate enough, one could not help feeling that Madame Moody would probably have done it better.

Among the tenors Philip Brozel has done particularly well. In fact, he has increased his reputation very considerably during the past five weeks. Hitherto he has always seemed a hard working, thoroughly dependable singer, with many excellent qualities but no particular genius. His Lohengrin and his Tannhäuser, however, have improved immensely since he last appeared in London, while his Tristan and his Siegfried have been really excellent performances. His acting has improved out of all knowledge, while as a singer he could, with Mme. Fanny Moody and Mme. Alice Esty, give lessons to Pennarini and Kraemer-Helm, the stock tenors of the last grand season. Joseph O'Mara has done well in the Italian operas, though he has one disadvantage in that his strongest point as an actor lies in his impersonations of Irish characters, and, with the exception of "The Lily of Killarney," operas do not abound in Irish parts. John Coates, who has been

singing Faust, is a better actor than O'Mara, and though his voice has not the ringing quality of that of the other, it is very sweet and pleasant to the ear.

The singers who filled the smaller parts would probably have done better if they had not been so hard worked. Miss Lily Moody and Miss Marie Alexander, the contraltos; George Fox and William Dever, the baritones, and Charles Magrath, the bass, all had to sing several nights in the week and the strain told upon them. They will probably do better when the work is more evenly distributed.

The repertory of the company is considerably more extended than is that of most touring companies. In addition to such necessary operas as "Tannhäuser," "Lohengrin," "Faust," "Carmen" and "Maritana," without which success would be impossible in the provinces, it has given "Tristan," "Siegfried" and "Il Trovatore." Unfortunately two of the promised revivals, those of "La Gioconda" and "Eugen Onegin," did not come off. A new opera by Pizzi was produced, however, and though one cannot hail it with unmixed delight, "Rosalba" should do well enough in the provinces.

Leoncavallo, Mascagni and Puccini all played their part in the production of "Rosalba," though their services are not acknowledged in the score. Pizzi's own duties seem to have been confined to stringing together little bits out of better known operas, a task which involves much ingenuity though little originality. The opera, which is only in one act, is not of sufficient interest to merit a long discussion. Here and there it is pretty, and here and there it is well written, but the composer himself has left no imprint of originality upon it, and we doubt that it will be heard in London again.

The Moody-Manners Company has accomplished a great work during its short season, for which we ought to be profoundly grateful. It has proved beyond a shadow of a doubt that English opera can and does attract big audiences if it is capably and intelligently done. It has proved, in short, that a national opera would not be the expensive thing that it has always been supposed to be, and that it might reasonably be expected to pay its way after the initial cost had been met. A greater service could hardly have been performed.

ZARATHUSTRA.

OCTOBER 11, 1902.

London, as far as music is concerned, is emphatically dull at the moment. The opera season is done with, and Covent Garden is given over to the fancy dress balls, which the jeunesse dorée of the metropolis find infinitely the more amusing of the two. The Promenade Concerts have not been peculiarly interesting; the minor concert giver has not yet woken up from his midsummer slumber, and we are still awaiting Mr. Baughan's funeral oration over the lamented remains of THE MUSICAL COURIER. For, when a copy of this paper arrived which announced that it is thinking of giving up the unequal struggle, Mr. Baughan was giving then a treat down at Sheffield and had not time, of course, to write up a fitting obituary notice. But patience will meet with its due reward, and on Saturday the *Musical Standard* will doubtless contain a few touching words of sympathy and regret. It is, of course, difficult to write upon mere trivial affairs of the day while waiting for a definite pronouncement from Mr. Baughan. Minor politicians hold their tongues when a speech is expected from Lord Rosebery, and I feel somewhat disposed to adopt the same attitude. But as a rather interesting circular has recently been sent out from the Queen's Hall, I will so far overcome my natural repugnance to writing of mere musical doings at such a moment of crisis as to call attention to the fact that a blot is about to be removed from the musical history of England.

Up to the present year we have, to our shame be it

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said, remained in sublime ignorance of the works which have emanated from the pen of Richard Strauss. Of course there have been isolated performances of most of the symphonic poems at the Crystal Palace, the Richter concerts and elsewhere. But there has been nothing like a systematic attempt to bring his work before the public, and I suppose that up to the time of Richard Strauss' visit quite one-half of even fairly consistent concertgoers firmly believed that the Strauss who wrote symphonies was identical with the Strauss who wrote waltzes. But Richard Strauss' visit was, as I hoped that it would be, the thin end of the wedge, and in the list of forthcoming symphony concerts at the Queen's Hall the name of Strauss appears with a frequency which will probably set the *Daily Telegraph* aghast at the decadence of a public which can tolerate this sort of thing. For Strauss stands in the same position to the *Daily Telegraph* as Wagner stood a few years ago, and the concerts in the summer drew forth a series of articles which reminded one forcibly of the famous Bayreuth letters. Fortunately, however, the *Daily Telegraph* is not the sole judge of what is good or bad for us, and the fact that it will probably view the situation with horror is one which we can bear with equanimity. In the meanwhile Strauss is slowly finding his way into our orchestral programs, and we are profoundly grateful for it. On October 25 we are to have "Don Juan"; on November 8 "Till Eulenspiegel"; on the 22d the Love Scene from "Feuersoth"; on December 6 the "Heldenleben," tone poem, conducted by the composer, and on January 17 "Tod und Verklärung." This, of course, by no means exhausts the list of Strauss' orchestral works, but it is a good beginning, and the "Heldenleben" has never been played in England before. The soloists, also, are quite of the best. Carreño, Adela Verne, Arthur de Greef and Harold Bauer have been engaged as pianists; Jacques Thibaud Ysaye and Fritz Kreisler are to be the violinists, and Hugo Becker is to produce a new violoncello concerto by Svendsen. The scheme is so promising that it is to be hoped that it will receive proper support.

Since I wrote the above the copy of the *Musical Standard* has appeared which contained what Mr. Baughan is pleased to consider an answer to my own and Mr. Blumenberg's articles in *THE MUSICAL COURIER* of September 24. I must confess that I had looked forward to the appearance of this answer with some interest. I was curious to know whence Mr. Baughan derived the information on which he based certain charges against *THE MUSICAL COURIER* in general, and myself in particular, and I was hoping for a further opportunity of answering his ridiculous remarks. Unfortunately I have been disappointed, for his reply is one of the most ludicrously futile effusions that it has ever been my lot to read.

For the benefit of my readers who may have forgotten the earlier stage of the discussion, I had better, perhaps, state briefly how the case stands today. In a recent number of the *Musical Standard* Mr. Baughan expressed it as his conviction that the reason why I omitted to fall in adulation at the feet of two singers was that the gentlemen in question do not advertise in *THE MUSICAL COURIER*. In my reply to him I stated definitely that I had not the remotest acquaintance with the business side of the paper; that I neither knew nor cared whether the two singers named had ever inserted, proposed to insert, or refused to insert an advertisement, and I challenged him, in effect, to produce some evidence to prove his very rash assertions.

It was, therefore, with some interest that I turned over the pages of the *Musical Standard* this morning to find some answer from this redoubtable penman, who has so nobly devoted himself to the cause of the stricken and the oppressed. And it was with some surprise that I dis-

covered that my challenge was dismissed with these words: "We have not space to describe 'Zarathustra's' logical somersaults. He confesses to absolute ignorance of the business side of the paper to which he sends his London letter. If he will ponder over Mr. Blumenberg's pronouncement on the position of his contributors, hereafter set forth, he will perhaps admit that it would be well for him to remove that ignorance."

I am, of course, exceedingly grateful to Mr. Baughan for his tender solicitude on my behalf. I trust, however, that he will excuse me if I reject his well meant advice and persist in my belief that the removal of that ignorance would merely involve an enormous amount of quite unnecessary trouble. For I myself do not put the interpretation upon Mr. Blumenberg's words which Mr. Baughan attempts to make them bear. Mr. Blumenberg, it will be remembered, asked Mr. Baughan how it was that if he considered *THE MUSICAL COURIER* such a venal paper he so far demeaned himself as to take its money for a certain article on the Leeds Festival. The logic of Mr. Blumenberg's question does not, apparently, appeal to Mr. Baughan, who fails to realize that if *THE MUSICAL COURIER* is, as he holds it to be, a thief, he himself, as the receiver of stolen goods, is equally guilty in the eye of morality. Now Mr. Baughan apparently labors under the delusion that no contributor to *THE MUSICAL COURIER* is allowed to criticise anything which appears in its sheets, and he devotes quite one-half of his rambling and incoherent article to developing this effort of his imagination. I need hardly point out that nothing could be further from the truth. I think I speak both for myself and for my colleagues on this paper when I say that legitimate criticism, from whatsoever source it comes, whether from a writer connected with the paper or from outside, is always welcome. But there is a world of difference between legitimate criticism and random assertions, and Mr. Baughan confined himself entirely to the latter.

Let the editor of the *Musical Standard* return to the point at issue instead of deliberately trying to mix the scents. He brought a charge of venality against *THE MUSICAL COURIER*, and I told him that it was perfectly impossible for him to bring any evidence to prove his charge. Instead of bringing that evidence, which was most rightly asked of him, he practically repeats his charge by advising English music critics not to write for *THE MUSICAL COURIER* any more, lest they should be considered sponsors for a paper of what he is pleased to consider doubtful methods. It is, of course, very nice of Mr. Baughan, but I take it that English music critics are quite capable of looking after themselves without any assistance from him. In the meantime I am still waiting for Mr. Baughan's reply. I wish him to tell me, at as early a date as possible, what proof he proposes to adduce in support of his statement that the critical articles in *THE MUSICAL COURIER* are in any way influenced by the business side of the paper. Mr. Baughan must know that those who make charges are expected to support them, and that if they fail to do so the charges are dismissed for the worthless lot of rubbish that they are.

Perhaps if Mr. Baughan were to brood rather less over the morals of *THE MUSICAL COURIER* and to pay a little more attention to the announcements in his own paper his readers would benefit considerably thereby. On the very page on which his so called indictment of *THE MUSICAL COURIER* appears there is a paragraph concerning the forthcoming events at the Queen's Hall and in it I read with great interest and some amazement that Denham Price is to play the solo part in Tchaikowsky's third piano concerto next week. Now, Denham Price is an excellent and very popular baritone, who has sung

many times at the Queen's Hall. Can it be that Mr. Baughan has for once in his life made a mistake?

I am glad to see that the *Musical Standard* has secured that Pianola advertisement about which I spoke recently.  
ZARATHUSTRA.

## LONDON NOTES.

E. A. Baughan has been offered and has accepted the post of music critic of the *Daily News*. The appointment is amply justified by the fearless independence and critical insight of Mr. Baughan's work in the past.

A. Kalisch succeeds Mr. Baughan as music critic of the *Morning Leader*. Mr. Kalisch is at present music critic of the *Star*, and he will still occasionally contribute critical articles to that paper. Mr. Kalisch will, of course, retain his position of music critic of the *World*, a post which he has long filled with much distinction.

The Twenty-seventh Triennial Norfolk and Norwich Festival will take place on October 21, 22, 23, 24 and 25 in St. Andrew's Hall, Norwich. Many distinguished artists have been engaged, some of the best known being Mme. Blauvelt, Miss Ada Crossley, Mme. Clara Butt, Mme. Kirkby Lunn, Ben Davies and Andrew Black. Alberto Randegger will be the conductor. A full account of the festival, from the accomplished pen of B. W. Findon, will appear in these columns in due course.

Victor Benham will appear as solo pianist with the London Philharmonic Orchestra, under Dr. Cowen, on November 1, at the Crystal Palace. Mr. Benham is also engaged to play at the Broadwood concerts.

## WADE R. BROWN.

LAST month *THE MUSICAL COURIER* published a report of the piano recital given by Wade R. Brown in the University Chapel of the Baptist Female University, at Raleigh, N. C. Mr. Brown is the new musical director, and his first public appearance proved an event of the first educational importance. All the local papers published long reports of the recital, and as limited space will not admit of republishing these, we append a few lines from each paper:

" \* \* \* Mr. Brown's easy grace of manner and evident mastery of his theme soon caught the audience, which was carried along through the varying moods and movements of the selections. \* \* \* The continued applause attested the appreciation of the audience. \* \* \* —Raleigh Times, September 16, 1900.

" \* \* \* Mr. Brown impressed his audience as an excellent pianist. He plays with great individuality, with a powerful technic and expressive touch. He interprets with sincerity and with beautiful tonal effects. \* \* \* —The News and Observer.

Mr. Brown possesses fine technic, musical perception, taste and sentiments.—The Raleigh Morning Post.

The singing of the vocalist of the evening, Miss Alice Hammond, mezzo soprano, was pleasing and favorably criticised by the reporters.

## Duzensi's Successful Pupils.

*THE Daily State Gazette*, of Trenton, N. J., recently published the following about a successful Duzensi pupil:

The star of the performance was Miss Della Rosa, the Parisienne. "Teach Me How to Kiss" and "When We Are Married," as sung by her, scored, but the interpolation of "In the Good Old Summer Time" was the vocal success of the evening.

Miss Rosa is traveling with "The Belle of New York" company.

Miss Esther Nernez, another Duzensi pupil, sang with the Kaltenborn Orchestra on October 4, and her singing was greatly admired.



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## DRESDEN AS A SCHOOL

## OF ART AND MUSIC.

By E. POTTER FRISSELL.



LONG time ago France ceased to have a serious influence in the world of music. The days when students from all parts of the known world flocked to the celebrated University of Paris, to be taught by the learned doctors of music, have long since passed, and, although admitting that Paris led the world in counterpoint, and that today the greatest works on orchestration and harmony and composition are of French authorship, it still remains that France has not during the last century or two produced a single great composer of first rank.

England has never been, except in the early development of the contrapuntal style of church music, a great musical influence. Russia, while it has produced a Tchaikowsky, is still in an undeveloped, semi-civilized condition, and certainly not yet a centre of great culture.

Looking back to all the really great composers since the days of Bach and Mozart, we find they are all of the Teutonic race, from Bach in 1700 down to Brahms and Wagner of the twentieth century.

Even as nations, no one reckons seriously with fickle, hot headed, volatile France, and while England has been and still is a great power, she, too, corrupted by her immense wealth and temporal prosperity, is going down, so say her enemies; but whatever may be said about the sorry plight in which Germany finds herself placed as to her present diplomatic relations with the rest of Europe, it cannot be disputed that, in the constant advance of her people, as individuals, in their steady development in all the industrial, commercial and scientific departments of progress, in their serious thought, their earnest striving after an ideal, their spiritual conception of life, "in the æsthetic taste so close in its affinity to ancient Greece, the high souled poetry allied to the moral and nervous strength for action"; in this, with their sturdy hardiness and endurance, which, testifies Whitman, is the stuff which is forming the bone and sinew of the great Prussian Empire upon which the sun never sets; in all this, slowly but surely, Germany is the coming nation of the earth. And then will come America with its great Anglo-Saxon alliances as a torch to still further enlighten the whole world. But I am digressing; it is the Germans I wish to speak of now; it is the grit of their sturdy, muscular character; it is that gift, so strikingly typical of the German ideal, of beautifying the life they lead, all this and more it is that renders Germany the place for study and the student. Germany is the country that thinks, Germany is the country that works and strives, and Germany is the country that realizes most the great ideal in its art. A beautiful embodiment of this ideal is that lovely Florence of the Elbe, Dresden, which rears its noble monuments of art and beauty on both sides of the historic stream watering the beautiful green valley of its site; Dresden, full of its schools of art, its halls of learning; Dresden, the

great high priestess of the drama, the beacon light of æsthetic beauty. Dresden has one of the greatest orchestras and operas of Europe; it boasts of being the model for operatic study, and today the opera house is half filled with English speaking people who came to Dresden to "study" opera. With its orchestra is bound up the history of the great strife between Italian and German opera, and under Weber in the seventeenth century it became the first means of development of the great German opera as we have it to-day. On this point of the drama read what that keen and far seeing writer, Sydney Whitman says in his "Imperial Germany" as to the devotion of the German to this his religion, which is largely æsthetic, and which he delights to display in the elevation of this darling of the arts. He says: "Devotion and veneration are reserved for secular life." It shows itself in the worship of the fine arts, particularly for music and drama, which are regarded in a far more earnest spirit than that of mere amusement. Particularly the drama is felt to be a means of culture. The aim of court theatres is (nota bene) an elevating, not a mercenary one. We find here "that sentiment of piety which we are accustomed to look for only within church walls."

It was in Dresden, too, that Wagner found a refuge in the dark days of his early struggles, and comfort and inspiration in all that simple, hearty, human communication with his Dresden friends; days in which he was wont to recall, in his after years, all those deep and thrilling impressions made upon his young and receptive mind, in the oft told story of how he used to watch Weber passing his house on his way to direct the great beginnings of German opera; days which fired and stirred his imagination as he saw this same shy man, his slender, stooping figure vibrating with life and energy, leading his orchestra like a general, "and summoning the whole miraculous world of sound into life." This was the house and these the days, too, of those dear Dresden friends of his: Uhlig, the chamber musician, the "fair man," "the dear, good man," "the wicked man," "homo malus," "homo terribilis"—Uhlig, who stood by him in his hours of exile and need; and then there was the "third Heine"—Ferdinand, or "Nante"; "dear Mamma Heine," who prepares the delicate herring, the herring sauce and potatoes at her own table; there was, too, "brother Fisher," the serious, solid, diligent chorus director of the Dresden theatre. First Weber; and then Wagner surrounded by the "terrible Uhlig"; the "dear old Heine Männel" and "brother Fisher"—an interesting picture and truly a goodly company!

Not only can Dresden boast of her opera, but she can also point to a forerunner of Bach and Handel, Heinrich Schuetz, one of the early fathers of oratorio, who composed the so called "Passion." Bach, too, used now and then to visit Dresden. It is often told how he challenged there Marchand, a great but boastful and bragging organist of Dresden, to a contest, which Marchand accepted; but having somehow heard Bach play and improvise on the organ before the day of the contest, he suddenly disappeared, and at the appointed time was conspicuous for his absence.

Emil Naumann who, though not the most accurate and methodical of music historians, is still one of the most celebrated, lived during the greater part of his musical activity in Dresden, consulting all the treasures of the great historical museum there. Herman Scholtze, the

well known editor of Chopin's works, still lives and teaches in Dresden; a most interesting and ideal type of musician he!

Ludwig Hartman, the celebrated librettist and critic; Draeseke, Reinhold Becker and von Fielitz, the composers, are all residents and well known figures in Dresden art circles. Petri, the successor of the great Lauterbach as concertmeister in the court opera orchestra, is now teaching there, as are also Rappoldi and Grützmacher, the 'cellist. When we come to the great artist teachers, what a galaxy in the vocal world! First, there is the great and noble Aglaja Orgeni, the Italian-Austrian opera singer and teacher, the master of Wedekind and Edith Walker, surrounded by her brilliant corps of preparatory teachers. Then there are, too, Lamperti, the younger; Fräulein Kotzebue, with her long record of successful singers; likewise Fräulein Haenisch and her charming coterie; Ifert, the great teacher of men's voices; Fräulein Hansen, who represents the Marchesi school, and a score of others, some representing the Italian, others the French-Italian, still others the Stockhausen and Delsarte schools of singing. Dresden has been and is from time to time the home of Sembrich, likewise the home of Wedekind and of Wagner's greatest Kundry, Malten; also of Anthes, Perron, Wittich and the great director, Schuch. Dresden, however, does not now possess, although for many years she did, a world renowned pianist. I refer to Emil Sauer, who now directs the Vienna Conservatory, but there are a number of lesser lights like Rappoldi-Kahner Sherwood, and formerly Marie Krebs, now dead. Martin Krause, who was once engaged in the Dresden Conservatory, is now in Munich. Bernhard Roth teaches, but has not turned out so far any great pianist that I know of; then there are Tyson-Wolff Schutz-Beuthen, &c. There is one great advance, however, in piano teaching to be made, in the opinion of your humble correspondent, viz., the Ehrliche Musik Schule, one of the most, if not the most, flourishing of music schools in Dresden outside of the Dresden Conservatory, is to introduce formally the Leschetizky method in the piano department, whose representative is to be the person of your humble correspondent. This is such an advance on old time conservatism that we should all cry, "Hats off to the Ehrliche Musik Schule!" This school boasts, by the way, of a well trained orchestra, classes in ensemble, in the history of music, harmony, theory and composition. Instrumental and vocal music are taught by leading artists in all the approved methods, including Leschetizky's, of the day. Paul Lehmann Osten, the director, is a conspicuous figure in musical circles there. He has lately been decorated for his valuable services in the musical art, and stands for a broad minded musician, generous in his relations to other artists, and progressive in his ideas of advance along the lines of artistic development. Altogether the school is in the lead there, and at present in a most flourishing condition.

To Dresden flock all the artists of the day to appear in recitals and in Schuch's rightly famous symphony concerts, also the Philharmonic popular concerts of which Plötner, the Ries concert agent, is the enterprising organizer.

Then there are the numerous "musikvereins," the Mozart Society, et al., to keep alive interest in all musical subjects, both modern and archæological. In these meetings young artists often make their debut; composers give an audition of their latest works; old manuscripts, either unknown before or ancient, are brought to light for the first

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time. Works seldom or never heard are given a hearing, and so on.

An interesting departure are the historical concerts on old instruments dating back to the fourteenth or fifteenth centuries, given by Herr Schmitz, of the conservatory, who has a most complete and valuable collection. I might thus go on indefinitely recounting all that is wonderful in things new and old among Dresden musical treasures, but I must hasten on to say something of her great drama and the court theatre.

To the one who has not attended already the annual Schiller and Goethe cycles and the representations of Shakespeare's plays there it will not be possible to give an adequate idea of the supreme excellence which this great theatre has attained. In the great presentation of "Wallenstein's Lager und Tod," for instance, one is deeply impressed with the high artistic achievement of each member of the support, where each one, trained to his role for years back, plays like a "star"; and if this is true of the support what shall be said of the "stars" themselves? After all has been said, one can only be convinced that the great German dramatic classics are heard and seen at their best in the Dresden Court Theatre. Not only is this true of the classics, but it is also true of the greatest modern drama, which is certainly German. The plays of Sudermann, Hauptmann, Maeterlinck (Dutch) and Ibsen are nowhere, except in Vienna, so well presented. Without entering into details, as it occupies too much space, let anyone go to hear the "Sunken Bell," "Hannele," "The Weavers," and "Einsame Menschen" of Hauptmann; or "Johannes" and others of Sudermann; "Pelleas and Melisande" of Maeterlinck, and be convinced not only of the actors but as to the splendid "mise-en-scène," the "unities," "properties" and all stage effects and accessories in their appropriate magnificence. And lest I be accused of degenerating into general indiscriminate panegyric and rhapsody as to all the foregoing, let me say that I am not here speaking of perfection, but simply in comparison.

I have heard and seen here, as elsewhere, much that would shock the New York critics as well as myself; much that even the Dresden critics attack with reserve. Hence no one must expect perfection in Dresden more than anywhere else; but it is certainly true that a very high excellence marks the Dresden drama and opera.

In the world of art and painting Dresden again ranks foremost amongst sister cities. It has been said that the Dresden gallery, in the beautiful Zwinger, contains more masterpieces than any other one single gallery in Europe. The collection as it now stands was begun and carried on by Augustus I and II since the first half of the eighteenth century, when there was given a general impetus and growth in all branches of art and industry by the Vater Augustus, and Dresden began to assume something of its present appearance.

Passing over the splendid monuments that adorn the entrance of the gallery, by Rietschel, Schilling and Hähnel, let us enter and look about. Here and throughout the gallery abound specimens of all the schools, but the gallery is especially rich in pictures of the Italian, Flemish and Dutch schools. It is splendid in Raphaels, Titians, Correggios, Leonardo da Vinci, Veronese, Caracci, Guido Reni, Carlo Dolci, and Andrea del Sarto; among the Flemish one finds many a Rubens, Rembrandt,

Ruysdael, Teniers, Wouwerman and Potter. Among the French, Poussin, Claude and Watteau.

The famous specimens of the gallery are Raphael's "Sistine Madonna" and Holbein's "Madonna"; Correggio's "Holy Night" and the "Magdalen"; Titian's "Tribute Money and Venus"; Rembrandt's portrait of himself; Van Dyck's portrait of Charles I with the queen and children; Hoffman's "Christ in the Temple," and many others.

There are 25,000 pictures in the whole gallery, besides 350,000 engravings and drawings divided into twelve parts, representing different epochs in art, and a collection of casts representing sculpture and the plastic art from the Egyptians and Assyrians down to modern times, selected by Raphael Mengs from the most valuable antiques in Italy.

Hoffman and other celebrated artists have their studios in Dresden. The Academy of Art and Design is one of the most finely equipped schools in Europe. Its situation amid the dream like beauty of the Bruhl Terrace is one of the loveliest sights that ever the human eye beheld. In the entrance and about the Bruhl Palace, which itself is full of famous pictures, one sees the groups by Schilling of Morning and Evening, Day and Night, and a fine statue of Weber by that sculptor of eminent men, Rietschel, as also one of the great Mauric, of stormy Reformation days. Rietschel, by the way, made the statues of Goethe and Schiller for Weimar, and Lessing for Brunswick. He, with Schilling and Hähnel, are all Dresden men.

The prince's palace and the royal palace are all full of famous pictures by Rembrandt, Poussin, Guido Reni and Caracci, the latter palace possessing besides a splendid library of 20,000 volumes. Of course there are private galleries and libraries galore, and these are mostly opened to students and the public, with all that urbanity and cordial courtesy which so distinguish the Dresden people. Now and then there are frequent art exhibitions. I recall so well the "Secession" exhibition, which displayed all styles and schools of German art, including the whole "Secession" exhibit of Munich. It was perhaps on a larger scale than any exhibition, outside of the Paris Exposition in the "Beaux Arts," that I have seen, and one of the most interesting to lovers of modern art, as well as most valuable to the student. Thus it is safe to say that there is almost nothing of value to an art student that either is not in Dresden or does not sooner or later come there.

Then, again, as a literary shrine Dresden is greatly to be venerated. Körner's home was here, whose burning love of his country and whose impassioned strains fired the enthusiastic homage and adoration of all Germany, not to say the whole world. After he married Minna Stock he entertained Schiller as a guest during the latter's two years' stay in Dresden. It was here that Schiller wrote his "Don Carlos," and as if in fulfillment of Schiller's famous words, that a great man's deeds live in his children and follow them down to posterity, the Körner house stands there today with this line of Schiller's inscribed on the tablet over the door.

Schopenhauer also spent the most interesting part of his life in Dresden, and here made his grandest contribution to literature and philosophy, viz., "The World as Will and Idea," and, as if inspired by the art loving Dresden, Book III treats of the arts, and under this head he has written the greatest exposition of music extant in all literature, in

which appears this famous sentence: "An explanation of music would form a philosophy of the world."

Time would fail me to recount all the literary and artistic attractions of Dresden, but allow me a little word as to everyday life there. Dresden is an ideal home for study; the people work for art, their "Liebe Kunst," more than for money; they honor the serious student. Life there is quiet and tranquil, and never failing in lofty and inspiring incitements to achievement. It is full of churches and quiet beautiful homes, and not lacking in places where gaiety and jollity also are allowed free play. No one can have lived in Dresden who would not say "It is good for me to be there."

## MUSICAL AUTOGRAPHS.

Editors The Musical Courier:

I WAS pleasantly concerned in the notice headed "Interesting Musical Autographs" which appeared in a recent issue of THE MUSICAL COURIER. Will you permit me to add a few great names whose autographs I possess to the admirable list already mentioned by you in your paper. These are Brahms, Schumann, Grieg, Raff, Dvorák, Hiller, Leoncavallo, Reinecke, Joachim, Hanslick, Goldmark, d'Albert, Strauss (Johann), Richter, Patti (Adelina), Massenet, Rheinberger, Brückner, Koschat (of "Verlassen" fame), Leschetizky, Jadassohn, Heymann (Carl), Gottschalk, &c.

It has been my good fortune to meet many of the above and to converse with them. I have also in my possession original manuscripts and letters of many of the great composers. In short, the above, which is only a partial list, is sufficient perhaps to give anyone a hard run for first honors in autographs "in this country."

Very truly,  
ANGELO M. READ,  
255 Norwood avenue, Buffalo, N. Y.

## ORCHESTRAL MUSICALES IN FLUSHING.

EDWARD M. FRANKLIN announces four subscription orchestral musicales, to be given during the season at the League Building, Flushing, L. I. The dates and names of the musical organizations engaged are:

WEDNESDAY, NOVEMBER 19.  
The Dannreuther String Orchestra (nine pieces).

WEDNESDAY, DECEMBER 17.  
The Richard Arnold String Sextet.  
(Assisted by wind instruments).

WEDNESDAY, JANUARY 14.  
The Dannreuther Quartet (in program of chamber music) assisted by Mrs. Gustave Dannreuther, pianist.

WEDNESDAY, FEBRUARY 18.  
Orchestra of about twenty-five (strings and wind).  
Walter L. Bogert, conductor.

In addition to the above, a vocalist will assist at the first, second and fourth evenings.

WALTER L. BOGERT.—Walter L. Bogert has been engaged as musical director of the Milbrook Choral Society, Milbrook, Dutchess County. Weekly rehearsals are held from October to May. H. H. Flagler is president of the society.



RAOUL

# PUGNO

[Morning Post, London, June 13, 1902.]

The piano recital given by M. Pugno at Queen's Hall on Tuesday afternoon was an artistic treat. There is no greater pianist living. His technique is magnificent. He can turn the piano into an orchestra, and also play with the most exquisite softness and refinement. Every gradation of light and shade is realized to perfection. It is not only the absolute command he possesses over the keyboard that entitles M. Pugno to so high a rank, it is the extraordinary way in which he is able to interpret the thoughts of the different composers, the poetry and charm of his playing.

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## MAINE MUSIC FESTIVAL.



THE Portland concerts of the Maine Music Festival were given in that city under the auspices of the Western Maine Festival Association on Monday, Tuesday and Wednesday week before last, to audiences so large as to assure the financial success of events which for excellence rank above anything yet attained in this State. The programs followed closely those given in Bangor during the previous week, though such changes as were made were in general if not always for the better; while the whole tone of the concerts was higher and the ensemble of a finer quality, through the more intimate acquaintance of orchestra and soloists with the performances in hand. There were some surprises.

For instance, Isabelle Bouton sang so well in Portland that her most enthusiastic friends could have asked for no warmer receptions than were accorded her. Miss Bouton's opportunity was in the Verdi "Manzoni Requiem" on Tuesday night, when she sang with a bold, positive tone and considerable dramatic expression. Mr. Chapman has already been asked to bring her to Portland at Christmas for a proposed performance of "The Messiah," and will be likely to test her success of Tuesday night by doing so.

Mary Howe repeated the remarkable hit she made in Bangor, remarkable considering the quality of her actual singing voice, the eminence of other artists in whose steps she followed here, and the fact that she was singing, not to a company of critical students, but to people who are very much impressed by personal greatness, because they have enjoyed so much of it since the Maine festivals began. Her execution is marvelous, and she gave it full rein, spurred on by plenty of applause after she had once established herself in favor. In the opening concert she sang the familiar but nerve racking "Air and Variations," by Proch, and the aria from "La Traviata," which pretty nearly every singer entering Maine seems to consider it her duty to try upon us. She sang again on Wednesday night an aria from "The Magic Flute."

Signor Campanari renewed his Western Maine acquaintances via the song for Escamillo in "Carmen," and the well worn address of Figaro, which are annual performances in Maine now. Dr. Lawson, who did not sing in Bangor, appeared briefly on Monday night with the "Spirito Gentil," from "La Favorita," and did excellent work. Temperamentally Dr. Lawson was interesting, and there was some regret that he could not be heard again.

The festival bloomed with tenors, for besides Dr. Lawson there were Ellison van Hoose and Edward P. Johnson.

Herr Kronold fiddled delightfully and long, as ever, and came back with the "Traumerei," the second worthy encore number of the festival. The other, curiously, was played by a Maine artist who has in the past made few pretensions in art—Bret Harte Dingley, of Lewiston, an editor who makes music his avocation. Mr. Dingley, who with Herr Kronold played on Wednesday afternoon, had for his main number the paraphrase on the "Prize Song," which he did very well. For his encore he gave us Svendsen's "Romance," in which he developed an astounding nobility of tone quite out of proportion to the dignity of the composition, and far exceeding his labors with the Wagner-Wilhelmj Paraphrase, which is in no way an interesting work from the auditor's standpoint. Mr. Dingley is one of the few Maine artists engaging in important festival doings, and his talent ought to receive further opportunities in future concerts. He has temperament and training in a proper degree.

Among the other soloists were Francis Archambault, who has a very impressive basso, which he is learning to use with skill if not with judgment; Sally F. Akers, who

sang an aria from "The Pearl Fisherman" (Bizet), and a number of encore songs in a high, sweet soprano; Margaret Fry, whose soprano did very well with Madame Bouton in the "Lohengrin" quintet on the closing night; Shanna Cumming, the soprano for the Verdi Requiem, and who was very successful; Gwilym Miles, a baritone who has become deservedly one of the foundations of Maine music, and Edouard Clark, the blind pianist, whose performance of the Liszt Rhapsodie (No. 12, "Tarantelle Venitienne"), together with a bit of Chopin and a Rubinstein waltz, left nothing to be excused on account of his infirmity. His study of Liszt has produced a comprehensive presentation full of fire and depth and soul, and his technique was remarkably clear and confident.

There are genuine regrets that Dr. Wasgatt, who was heard in Bangor with the violin, did not play in Portland. For a number of years he was the concertmaster of the Maine Symphony Orchestra, and until his recent removal to Boston one of the foremost of Maine musicians. He is a living example of the undeveloped music spirit of this Far East, where man cannot live by art alone, and where many leading performers, like the one in question and Mr. Dingley, find it more convenient to make music a side issue.

That the festival of 1902 rose higher toward the ideal set up by Mr. Chapman is due in part to the work of the chorus and the orchestra, both of which outdid any earlier performances. I doubt if the Maine associations will ever again be deluded into the employment, as of necessity, of a large number of foreign singers whose expenses are entirely out of proportion to the resources of this field, and whose performances do not in any sense compensate therefor. Mr. Chapman's desire has been, I am sure, to give Maine the best to be had, but I think he has sometimes erred out of very pride for his own State and out of loyalty for its people and out of desire to more than make good his promises. He has not always seemed to realize the magnitude of his own work with the chorus and orchestra—more in themselves than any one man should attempt, it seems, and for the first years of the festival Maine was served with an array of singers so very magnificent as to make succeeding successes, with guns of a smaller calibre, a matter of doubt.

That was the case this season. The battery of soloists was admittedly not equal to that of some other years—when mere fame is considered. Please understand that. Yet no festival has had more loyal support from the public, as to Portland, and none has been richer in those deeper results that spell the sort of success which can endure, and which can perpetuate itself upon the future.

The Verdi Requiem (sung in English), apparently all out of proportion to the abilities of a chorus which less than half a dozen years ago was "green" in the most verdant sense, was the pièce de résistance of the season, of course. That it was so well done—that, for instance, the "Rex Tremendæ," in which the chorus, orchestra and soloists united, could be done with such precision of attack, such exquisite molding of expression, such depth of tone, such obvious voicing of that exact quality of conception which alone makes good music a fact—seems to me to be a sufficient comment upon what has been accomplished in Maine in half a dozen years of at best intermittent work.

Readers of THE MUSICAL COURIER are familiar with the chorus program. The best single number was the bridal music in "Lohengrin," rather doubtful praise, it may be, but perfectly true. I think it was Mr. Henderson who referred not long ago to the "catholicity" of Mr. Chapman's art. The truth of that was never better expressed than at the concerts this year, when a great deal of the chorus weight was thrown upon operatic selections calculated to stir the emotions of the audience with clever turns of color and startling effects of phrasing, rather than to move the deeper regions of appreciation. This may have been in

part due to the need of giving the chorus larger opportunities with the Verdi Requiem, but those familiar with Mr. Chapman's methods know what unrelenting drill he has put upon the "Good Night" in "Erminie," the bridal music in "Lohengrin," the "Here They Come" from "Carmen," the chorus of soldiers in "Faust" and sundry bits from "Patience," "Iolanthe" and others of that class.

The result has been the rapid advance of the chorus, not in that broad musical education which will come incidentally in good time, but in ability to attack with confidence, to bend to the will of a master, to seek for the motive behind the note, and last, yet first, to follow the leader, the hardest thing in all the world to the untrained voice. The men are lacking in numbers, though they are vigorous in spirit. That is the only present lack in this section of the Maine festivals.

The orchestra contained rather fewer native members than usual, which is a matter for material rather than artistic regrets. Its best number was Tschaiakowsky's "Capriccio Italien," which I dislike to say because I know Mr. Chapman wished to make the Strauss "Don Juan" his showpiece for the series. Well, it is a choice between virtues, but Mr. Chapman is peculiarly suited to bringing out the weird, lingering passion of the erratic Russian. We have had several Tschaiakowsky works in previous festivals and isolated concerts under his direction, and they have risen far higher than anything instrumental done in Maine. However, the "Don Juan" was well done, and there need be no ill feeling over the ascendancy of the half mad medleys making up the Italian caprice. Passing rather hastily over the fine work of the orchestra in the Requiem, something ought to be said for the closing program, the Wagner night so called, when the instrumental numbers were the overtures in "Die Meistersinger" and "Tristan and Isolde," and the scherzo from "A Midsummer Night's Dream," a daring piece of tone contrast in which Mr. Chapman's clever genius for dramatic effect was almost amusingly seen. Nothing could have been more delicately effective than the interpolation of the scherzo, rippling with the heedless voice of woodland rivulets and tripping with the taps of fairy feet, into a program in which the masterful thunders of Richard Wagner dominated all else. It was a lovely intermezzo, indeed.

There were some interesting features. The applause evil, of which I have spoken somewhat plainly in other years in these pages and have been roundly lashed for so doing, was entirely done away with, to the great moral advantage of all concerned. There will be no more training of the chorus like a hired claque to satisfy the vanity of certain soloists, but the chorus will be expected to express itself as it feels, a proper privilege, as the singers have no other opportunity for relief from their almost incessant labors.

Another interesting incident was the large attendance on oratorio night (the Verdi Requiem), it being supposed that the public would not find a work of that essentially sombre character interesting. Mr. Chapman's judgment, which alone led to the choice of the work and to the perpetuation of undiluted oratorio in the series of concerts, was completely justified by the attendance and by the attitude of the audience, which was noteworthy appreciative and even studious.

The future of the Portland festival is assured. The concerts have passed the stage in which the solo artists appear more as living curiosities than as singers, have safely bridged the leap from Nordica and Sembrich and Schumann-Heink and the others to American artists at reasonable expense, and have arrived at that point of understanding with the public where the chorus is recognized as the first and the orchestra as the second great timbers in the structure which Mr. Chapman, a marvel of loyalty and honest intention and energy and executive talents and leadership combined with a good art, has built up on

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## MLLE. ANTONIA DOLORES

In Australia.

WE take from the Sydney papers the following criticisms of Mlle. Antonia Dolores' song recitals: THE DOLORES SONG RECITAL.

Despite the unpropitious weather a large audience was attracted to the Town Hall last night, when Mlle. Antonia Dolores gave the first of the two song recitals arranged upon for her present visit. As heretofore, the great singer, overwhelmingly greeted, had no difficulty in holding the attention of her listeners through a program that was only varied by the piano solos. With the additional songs persistently demanded by the delighted gathering the recitalist sang no less than seventeen times, and as interest was unabated to the last no better test of the charm of Mlle. Dolores' singing could be adduced. Its various beauties, indeed, must be well known to all concert goers, and though it ever has new charms the temptation to go to length concerning it must be resisted, or else one's stock of superlatives be severely taxed.

One principal feature of the recital was the rendering of the famous air, "Divinités du Styx," from the opera of "Alceste," wherein the eighteenth century Gluck had almost entirely abandoned the old conventional style of Porpora, Hasse and others, so fashionable at the time. Gluck, striving to replace the empty sensuousness of the Italian writers with a stricter adherence to dramatic truth, made his first triumph in this direction with "Orfeo," the score of which contains the immortal strains of "Che farò senza Euridice" and placed Gluck at the head of living operatic composers. "Alceste" of four years later showed still further advance, and today it is acknowledged that herein the forester's son scaled the loftiest heights, even by the simple means of his day, and laid the foundation of the modern school of opera. "Alceste," it may be said, opens at Phere, the people gathered before the palace praying Heaven to spare the life of Admetus. In the temple the High Priest of Apollo makes passionate appeal for the life of the King. The oracle replies that Admetus must perish if no other will die in his place. The people, seized with dismay, fly from the temple. Alceste, left alone, offers her life for that of her husband. The High Priest accepts her devotion, thereupon follows "Divinités du Styx," wherein the Queen offers herself a willing sacrifice to the gods below. Exceedingly impressive, and especially toward the climax, was Mlle. Dolores' rendering of the tragic air. Her fine and resourceful voice was well displayed. Rubinstein was drawn upon for the encore, the charming "Persian Love Song," which thus formed a prelude to the same composer's "Morning Song," bracketed with Blumenthal's "Tokens," both choice examples.

Heading the program—which now, by the way, gives the translation of each song—was a group of old Italian songs. These comprised Durante's gay "Danza Fanciulla," Lotti's stately yet tender "Pur Dicesti," Paradies' dainty "M'a Presa" arietta, and Paisiello's "La Zingarella" (encore). The whole of these met with warm approval, while the lovely Lotti aria evoked a strong, spontaneous burst of applause. Another furor was raised in the familiar "Shadow Song," from "Dinorah," and the brilliant effort had to be supplemented by Scuderi's "Dormi Pure," sung with all the lingering charm this singer can impart to the suave melodies of this type. The old English songs by Morley and Purcell once more captivated all. The old "La Romanesca" followed "Nymphs and Shepherds," and the encore to Mattei's canzoncina was "Love Was Once a Little Boy," with the dainty archness of which Mlle. Dolores dismissed her audience in the best of humors.—Daily Telegraph, June 4, 1902.

The star soprano's reappearance was the signal for a reception of prolonged enthusiasm. Mlle. Dolores has returned as if to remind us of the many rarely combined qualities it takes to make a great singer. Such a term presupposes, to begin with, a voice of first rate power, as well as of the sweetest and purest quality, and after that it must have such a phenomenal range that the highest passages can be sung without any very special effort. If, as in the case of this captivating artist, the voice is a lyric soprano, we require of a great singer that, after rendering all the high bravura passages intended for a soprano leggiero with the utmost brilliancy, she shall also possess a large, round tone in the lower register—resembling, in fact, the lower notes of a flute when played by an eminent flutist. When all that has been recognized, the cultivated listener expects

still further an astonishing power of long phrasing, absolute command of the voice under every condition, an expressive style and a perfect enunciation in three or four languages. If, in addition to this, the artist can sing a score of operas, or render from memory a hundred different airs, we then use such terms as "great," or "star"; but we do not employ them for any and every popular favorite who happens to have a pleasing voice and useful little repertory.

The real fact is, as all the world knows, that great singers are exceedingly few and far between. In this part of the world, except at intervals of something like a decade, they are only heard by a kind of chance. No doubt, Mlle. Dolores could pass her whole time in other parts of the world very profitably without traveling so far afield as the Antipodes. But having come here once she has found many friends, and an unexpected appreciation of her art, and so has learned to love Australia. That, indeed, forms the particular kind of "chance" which enables us to hear this great soprano.

Last night, with encores, Mlle. Dolores rendered seventeen songs, all from memory. Among those absolutely new was the aria, "Divinités du Styx" ("Ye Gods of Endless Night that Wait on Death Below"), a piece in the great style from Gluck's "Alceste." It includes some passages delivered with much declamatory power by the singer, many phrases of tender melody in which the voice changed from tones of haughty command to those of pathetic appeal, and a thrilling effect on a high B flat of the kind Mlle. Dolores knows so well how to make on those rare occasions on which she "lets herself go." The encore was "A Persian Love Song," by Rubinstein, simple, melancholy and charming, but not in the least Oriental in its coloring. On the contrary, after the crowning refrain, nearly every one mentally put it down to Grieg. In one word, the composer misnamed it. The French soprano also rendered "A Morning Song," by Rubinstein—the English verse exquisitely well enunciated. This formed a beautiful tone picture, first suggesting the hush and dim remoteness of Nature before the dawn, and then the exultant notes of the solitary singer in the fields. The popular success of the evening was made with the "Shadow Song," from "Dinorah." Mlle. Dolores should always give one or two repertory numbers, because it enables her audience to measure her against other artists, and directly they do that they become tremendously enthusiastic. The "Shadow Song" was given with amazing brilliancy, shown especially in the unaccompanied cadenza, which soared to the E flat in altissimo. After several recalls the encore was Scuderi's "Dormi Pure."

Mlle. Dolores also sang for the first time the Berceuse from Godard's "Jocelyn." The local career of this touching serenade (as it is often described) is rather curious. Mlle. Dolores sings it with exquisite purity of tone and a lovely mezza voce effect in that well known phrase in which the voice is momentarily poised aloft only to descend like a falling star. The great singer was also encored for Paradies' "M'a Presa," to which she added Paisiello's "La Zingarella," and after Mattei's canzoncina, "Gentil Prigioniero," the last number on the program, the enthusiasm was renewed. The encore was the inimitably rendered "Love Was Once a Little Boy."—Morning Herald, June 4, 1902.

## WETZLER SYMPHONY CONCERTS.

THE subscription sale of seats for the Wetzler symphony concerts opened this past week and the prospects are most encouraging for the series, which will be given on the following evenings: Wednesday, November 19; Tuesday, December 2; Tuesday, January 6; Thursday, February 5, and Tuesday, February 24. The programs, which are now complete, are exceptionally brilliant. Of special interest will be the first New York appearance this season of the renowned Belgian 'cellist, Mlle. Elsa Ruegger, in the opening concert, on November 19, when she will play the Rubinstein concerto, which, by the way, is a novelty in this country. Ossip Gabrilowitsch is to be the other soloist, and he will be heard in the Beethoven G Major, No. 4. Concerto.

## Helen Henschel.

HELEN HENSCHER will have the assistance of Miss Winifred Smith, violinist, and André Benoist, pianist, at her song recital in Mendelssohn Hall, on Monday afternoon, November 3. Miss Henschel will sing the soprano part in her father's "Requiem," which will be given for the first time in this country by the St. Cecilia Society in Boston on December 1.

## A NEW DICTIONARY OF MUSICAL HISTORY.

M. J. G. PRUD'HOMME publishes in September number of the *Zeitschrift der Internationalen Musik Gesellschaft* a plan of a new musical dictionary, intended to be supplementary to the works of Fetis, Grove and others. All these are indispensable on one point or another to all who are interested in music, but still leave room for a new dictionary based on topography, which would do for music what Lotze's "Kunst-Topographie Deutschlands," or Müller's "Lexikon der Bildenden Künste" does for the sister arts. The plan of each article would be uniform, so that references could be quickly and easily made. M. Prud'homme sketches the outline as follows:

- I. Ancient monuments that have a bearing on musical history, theatres, statues, bas reliefs, inscriptions, &c.
- II. History—
  - (a) Musical institutions, conservatories, schools, concerts, musical societies, &c.
  - (b) Biography, composers, librettists, singers, performers, publishers of important works and musical journals, instruments makers, &c.
  - (c) Festivals, jubilees, first performances, &c.
  - (d) Monuments. Theatres regarded from the point of view of construction, libraries and collections.
- III. Contemporary, divided into sections like the previous division, indicating the actual state of the country or place in question, population, musical journals, the extent of their commerce in musical instrument, &c.
- IV. Bibliography.

The editors of the *Zeitschrift* add in a note that some years ago they suggested to Baedeker to add to their well known guides as careful notices of musical events as they do of the plastic arts, for such an addition to their handbooks would be of great value to the musical world.

This is a very nice plan as it stands, but we fear that there would be no article headed "America." We can contribute nothing to the archaeology of music; our conservatories are too numerous to mention; our composers, on the other hand, are so few that they need not be recorded. Of course we might rejoice in an article on our festivals, on our population and piano makers and commerce in general, but there we would have to pause.

Are we too modest about our composers? A compiler of a key to a playable orchestral repertory credits America with thirteen composers, an unlucky number. This devoted band has composed forty-one works, of which four are overtures, four symphonies, four string orchestra, and eleven marches; but what a poor show our thirteen with forty-one works make alongside of Germany, with 649 composers and 2,324 works! The four American symphonies may be assigned to MacDowell, Chadwick, Hadley and Bristow; the four pieces for string orchestra to Herbert, and the eleven marches to Sousa. For the remainder of Mr. Rosenkranz's list we leave our readers to guess.

Miss Laura Wheeler, the violinist, a pupil of Edmund Severn, has accepted an engagement for a ten weeks' tour through New England and Canada with the Cecilia String Quartet, of Boston.

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# Music in

## Brooklyn.

**A**T a time when free organ recitals are regarded as the peculiar rights of the community, it is a very great privilege to write of an organ concert to which a fair sized audience paid an admission fee. Under the joint auspices of the Brooklyn Institute of Arts and Sciences and the South Congregational Church, Everette E. Truette, one of Boston's leading organists, gave a recital at the above mentioned church last Thursday evening, and the several hundred people who heard him, purchased their tickets in the usual business like way, as is the case with other good concerts. As previously told in these columns, the organ in the South Church is one of the best in all Brooklyn, and Mr. Truette proved to be all that has been said of him as a virtuoso and musician. He has the technic and, more than that, a musical instinct that is refined and sympathetic—the instinct that is so essential for the man who devotes the greater part of his time to the performance and arrangement of sacred or serious music. With the exception of Best's paraphrase on the Welsh air, "Men of Harlech," Mr. Truette's entire program consisted of works that are suited to the regular service of the church. Bach's toccata in F, Dubois' "Benediction Nuptiale," Guilman's Sonata in D Minor, the prelude to "Parsifal," a graceful little composition entitled "Vision," by Rudolf Bibl; the allegro from a sonata in A minor, by George E. Whiting; the Prayer in D flat, by Callaerts; "Marche Pontificale," by de la Tombelle, and an intermezzo by Tebaldini, make up a list that appeals to any music lover. Mr. Truette's playing was noble, dignified and musical.

Miss Ethel Forsyth Little, contralto, sang after the Bach, Dubois and Guilman numbers, "My Heart Is Weary," from Arthur Goring-Thomas' opera, "Nadeshda," and after the second group of organ works two songs by King and Chaminade, "Israfil" and "If I Were Gardener of the Skies," and her singing was in accord with the character of the concert. The young woman is blessed with a rich voice and excellent method. John W. Durham, the regular organist of the South Church, played the accompaniments for the singer.

On Monday afternoon, October 13, Dr. Henry G. Hanchett opened his winter course by giving his 106th recital before the Brooklyn Institute in Adelphi College Hall. His general subject for the first half of his course is "Contemporary Pairs of Composers, Classical and Romantic." The first recital was devoted to Bach and Scarlatti. Schumann and Mendelssohn. Dr. Hanchett began by saying: "It

is not good for man to be alone"—so it was determined very early in the history of the race, and from that day to this men have always been found and considered in companionship. If the great masters of music are mentioned, the names of Bach and Beethoven occur to the mind of everyone familiar with the art. If someone speaks of composers before Beethoven, the names of Bach and Handel are irrepressible. We cannot think of the development of form without thinking of Mozart and Haydn, or of the recent achievements of the tone art without naming Wagner and Liszt. While we may find the same composer in more than one group, we are sure to find names associated, often in pairs. In working out my course last year on "Musical Contrasts," it occurred to me that I might draw some lessons by taking a contemporary pair of one school and contrasting them with a contemporary pair associated later in work for the unfolding of the power of tones. By this means I hope to present my work in a new guise and perhaps heighten its interest, but after all you must expect me to be at my same old task of magnifying the musicianship, the brains, the claim upon study and admiration of the artists whose work we examine here together. I am still trying to show why the good is good, and wherein it is better than the trash, the evanescent, and the unworthy that is so constantly presenting itself for a hearing as music wherever the art is in evidence, even within the sacred precincts of the church.

"The pairs I shall consider will not always be those most frequently associated, as my choice is influenced somewhat by availability of illustrative material and other considerations. Bach, always known as the great contrapuntist and master of fugue, I shall present on the emotional side in his Chromatic Fantasia in D minor, and on the classical or formal side in his concerto in Italian style, and with him I will pair Domenico Scarlatti, harp and harpsichord virtuoso and prolific composer of Italy. For the modern or romantic pair I offer Mendelssohn, the conspicuous admirer and performer of Bach; and Schumann his no less conspicuous disciple and, in a sense, imitator. From Mendelssohn I select his Capriccio Brillant, op. 22, and from Schumann what I regard as the greatest of his piano solos, his Fantasia, op. 17, which was his contribution to the Beethoven monument at Bonn."

In Plymouth Church, last Tuesday evening, October 14, Thomas Whitney Surette gave a lecture-recital in the Brooklyn Institute series on "National Music." The subject for the evening was "Folk Songs and Dances of France."

Last evening (October 21) the Brooklyn Institute opened the public sale of course tickets for the Brooklyn concerts by the Boston Symphony Orchestra. The dates and soloists for the five concerts follow:

November 7, Miss Elsa Ruegger, 'cello.

December 12, Anton Van Rooy, baritone.

January 16, Mme. Kirkby Lunn, contralto.

February 20, Mme. Schumann-Heink, contralto, and Timotheé Adamowski, violin.

March 20, Ben Davies, tenor.

The officers and standing committees of the music department are appended:

R. Huntington Woodman, acting president; Arthur Claassen, vice president; John Hyatt Brewer, secretary; Perlee V. Jervis, librarian.

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There is also a woman's auxiliary board, with the following executive committee: Mrs. Andrew Jacobs, chairman; Mrs. Camden C. Dike, ex officio; Mrs. Abraham Abraham, Mrs. Peter T. Austen, Mrs. William H. Beardsley, Mrs. Dwight P. Clapp, Mrs. E. J. Grant, Mrs. Charles B. Hewitt, Mrs. J. W. S. Hollingshead, Mrs. J. Elliott Langstaff, Mrs. Paul Lichtenstein, Mrs. Frank M. Lupton, Mrs. Henry A. Powell, Mrs. George H. Prentiss, Mrs. Thomas Prosser, Mrs. Frank Sperry, Miss Marion J. Terry, Mrs. Frank Day Tuttle, Mrs. George W. Wingate.

Students' tickets at reduced rates are again offered to parts of the balcony and second gallery.

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**H**EAthe-GREGORY, as the personal manager of Marcel Journet, announces the basso's appearance at the second Frohman concert at the Metropolitan Opera House, Sunday evening, November 9.

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## MORE HARRIS SUCCESSES.

**N**OSTENTATIOUSLY, and without the usual clamorous and sensational methods, Miss Zudie Harris is quickly winning her way into the ranks of those pianists that are commanding exceptional attention in Europe.

This legitimate method of making her mark, is characteristic of Miss Harris. She is sincere and thorough in all that she does, these qualities being amply demonstrated in her series of six songs, recently published in Berlin. The young Kentuckian's notable Berlin debut (chronicled at the time in the foreign columns of THE MUSICAL COURIER) has been followed by one long unbroken list of artistic successes. In Paris, London, Dresden, Leipsic, Hanover and other European cities of importance Miss Harris has won praise as a pianist and as a composer. Thus encouraged, she has given larger scope to her ambition, and at present Miss Harris is scoring the sketch of her new piano concerto, which she will play with the Philharmonic Orchestra in Berlin. This work will be done during the intervals of a long concert tour, for which the young lady has just been secured by the Sachs Bureau, of Berlin. The tournee will probably include Vienna, Munich, Stuttgart, Prague, Hamburg, Paris, Bordeaux, London, Liverpool, Manchester and other English towns.

Incidentally, it might be mentioned that Miss Harris refused an engagement which would have brought her here this winter for a long tour. She will make her American debut next year.

Appended are a few criticisms of the young pianist recently received from abroad:

Miss Harris created no little interest because of her musicianly instincts, her well modulated touch, her intimate knowledge of all styles and schools, and the rare taste and judgment displayed in the making of her program. Her playing of Bach was masculine in authority and feminine in grace and sentiment. The Beethoven Sonata, op. 78, was a masterful performance. As a composer, Miss Harris reveals originality and cleverness.—Leipsic Signale.

Many local musicians crowded to hear the American pianist, who possesses a reliable and brilliant technic, absolute musicianship and a marked genius for interpretations of the romantic order, Rubinstein, Chopin, Schumann, &c. However, her Bach and Beethoven left nothing to be desired. As a composer, Miss Harris seems destined soon to hold high rank. Dressed in modern harmonic garb, these lyrical songs show plainly the deep sincerity of the composer. Miss Harris knows well how to temper realism with poetry. She compels the listener to understand, and she does it solely by being natural and sympathetic. These songs are gems in the crown of our best vocal literature.—Magdeburg Anzeiger.

Miss Harris is rapidly asserting herself as a pianist of quite unusual ability. In a long and difficult program she demonstrated the possession of all those many and varied qualities which nowadays we demand from players of the first order. As a composer, however, she has already "arrived." What astonishing ripeness, what extraordinary talent! Miss Harris' musical ideas are pregnant, pulsing with life and passion. And no padding, no artificiality. It was a real, well deserved triumph that these songs achieved.—Magdeburg Post.

Bach was played with irreproachable technic, clear phrasing and rhythmic firmness. Chopin, Rubinstein and Liszt received their due as regards verve, brilliancy and temperament. The songs of Miss Harris stamp her a splendid musician, of skill and sincerity. The

themes are characteristic, the workmanship is skillful.—Dresden Nachrichten.

She appeared to be equally in sympathy with the strong, even pulse of Bach and the changeful fancy of Chopin. Her manner is quiet and altogether admirable, her management of pedal careful and her touch very good. Her performance was decidedly interesting, and all difficulties of execution were overcome with almost careless ease and grace.—Dresden Guide.

Miss Harris is a remarkable pianist, and no less remarkable a composer. She achieved an enormous success. Her technic is brilliant and intelligent; her tone soulful and warm, and she has a temperament of exceptional fervor. Her compositions embody original ideas, splendidly expressed. "The Romaika" is a masterpiece of song, charming in grace and melody, a pearl of lyric tenderness. It is rare to see in one artist so many valuable musical qualities added to such charm of personality.—Paris Figaro.

Miss Harris is a pianist of note and a virtuoso of striking accomplishments. The Liszt Etude amply proved her technical perfection, and nobility of sentiment and taste in tone were apparent in every measure of the Chopin and Rubinstein numbers. Her compositions lead us to announce that now Chaminade is no longer without a rival among female composers.—Paris Journal.

## LAMBERT'S PUPIL PLAYS IN PITTSBURG.

**M**ISS AUGUSTA ZUCKERMAN, Alexander Lambert's talented young pupil, appeared as soloist at three concerts with the Damrosch Orchestra at the Pittsburgh Exposition last week. She was engaged for only one, but her success on the first evening secured for her immediately engagements to play at the next matinee and evening concert, an unusual honor for so youthful an artist. The following criticisms show that the young pianist was received with enthusiasm:

## REMARKABLE PIANO PLAYER.

Fifteen Year Old Girl Artist at the Exposition Is a Wonder—Today's Program.

Little Gussie Zuckerman, fifteen years old, last night at the Exposition, fully justified the announcements that made her out a wonder and marvel at the piano. Liszt's tremendous Hungarian Fantasia was mere child's play under her tiny fingers, whose surprising powers swept conductor, players and audience completely from their moorings and brought her a volume of applause that was nothing if not overwhelming.—Pittsburg Post, October 15, 1902.

## YOUTHFUL PIANIST WITH DAMROSCH ATTRACTS ATTENTION.

Gussie Zuckerman, aged fifteen, the stellar attraction at the Exposition, last night fully justified her reputation as a marvel at the piano. Liszt's tremendous Hungarian Fantasia was powerfully given by her tiny fingers. \* \* \* At today's matinee Miss Zuckerman will play Sinding's "Frühlingsrauschen" and Bizet's "Minuet," while at the evening concert she will present Saint-Saëns' great concerto.—Pittsburg Dispatch, October 15, 1902.

## Richard C. Kay.

**R**ICHARD C. KAY, an American violinist who has won distinction abroad as a soloist during the past two years, is to give two violin recitals in Mendelssohn Hall on the evenings of November 11 and 21. Most of his musical education was received in this country, but a supplementary course was taken under Musin in Liege, and Ysaye in Brussels.

## WATKIN MILLS.

**T**HE English basso, Watkin Mills, who returns to America in February next to fill a large number of engagements contracted for last season, is going to be in demand this coming spring. Already bookings have been made with the Singers' Club, at Cleveland, Ohio; Halifax, Nova Scotia; Montreal, Quebec. Festival chorus at Toronto, Canada ("Redemption"), Brandon, Man. (two concerts); Winnipeg festival, Brantford, Ont., and negotiations are in order for Detroit, Mich.; Portland, Me.; New York city and Brooklyn.

Mr. Mills is the acknowledged Handelian interpreter, and his repertory of oratorios, cantatas and other works is inexhaustible. The following are a few of his recent English press notices, which speak in the most eulogistic terms of Watkin Mills' singing:

## THE ROYAL CHORAL SOCIETY.

"Messiah."—Watkin Mills kindled enthusiasm by means of splendid renderings of "The People That Walked" and "Why Do the Nations?" having, after the second air, to twice acknowledge the applause elicited by a brilliant effort.—Daily Telegraph.

## QUEEN'S HALL CHORAL SOCIETY.

"Creation."—Watkin Mills, who has long been unsurpassed in the rendering of "Rolling in Foaming Billows" and "Now Heaven in Full Glory Shone," was in excellent voice, and his artistic exertions were enthusiastically greeted.—Daily Chronicle.

Of Watkin Mills' ability to cope with the bass music it is superfluous to speak.—Morning Advertiser.

Berlioz's "Faust."—Watkin Mills was a thoroughly efficient Mephistopheles and won the usual encore for the serenade.—The Times.

Mephistopheles found an excellent representative in Watkin Mills, who scored point after point, and had to accord an encore for the "Serenade."—Daily Telegraph.

"Golden Legend."—The declamatory music of Lucifer could not have been sung with more appropriateness of emphasis than by Watkin Mills.

"Samson and Dalila."—Watkin Mills as the representative of Dagon's High Priest delivered the dramatic passages falling to his share with fine effect.—Daily Telegraph.

The part of the High Priest of Dagon was now undertaken by Watkin Mills, who delivered with great power the curse levelled against the Israelites.—Daily News.

## QUEEN'S HALL SYMPHONY CONCERTS.

Watkin Mills sang "The Erlking," "The Wanderer" and other songs by Schubert with great expression and with all his customary skill.—Pall Mall Gazette.

Watkin Mills is under the sole management in the United States and Canada of W. Spencer Jones, Brockville, Ont.

THEODOR BJORKSTEN.—Theodor Bjorksten will give a song recital in Mendelssohn Hall on Friday evening, November 14.

AUGUSTA COTTELOW.—Miss Augusta Cottlow has been engaged as soloist for one concert with the Philadelphia Orchestra.

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50 COLUMBIAN BUILDING.  
SAN FRANCISCO, October 13, 1902.

**T**HE Loring Club concert was given as announced at Native Sons' Hall, Tuesday evening, October 7. There was not as large an audience as usual, owing probably to the fact that there were so many other attractions billed for the same evening, but the hall was comfortably filled, and the concert itself a very enjoyable one. The club numbers were given with more than ordinary effect, the "Antigone," of Mendelssohn, being particularly fine. There are more tenors than formerly, and the chorus work shows far better balance. Mrs. Fine, to the deep regret of many who had come purposely to hear her, was ill. A serious throat trouble that just escaped being diphtheria prevented her filling her engagement, so her place was taken by Mrs. Grace Davis-Northrup, who was in beautiful voice, her fine, clear soprano giving sincere delight as was expressed in prolonged encores. Her numbers were the "Sultana's Song" (Bemberg), "An Open Secret" (Woodman), "Allah" and "The Danza," by Chadwick. The latter under her treatment is a most witching number. Mrs. Northrup is one of our foremost vocalists, and has been educated in San Francisco alone, a fact of which we are proud since the results are enviable. Mr. Barnhart's solo work was fine, and, as always, satisfactory. The club improves, and one is glad to note it as it is an order of twenty-six years' standing, and very popular.

Apropos of Mrs. Fine, her improvement during her absence has been so marked that her singing appeals to one as never before. The Sacramento *Record Union* speaks in the warmest terms of her concert given in the Capital City on October 2, in the Congregational Church. To quote part of the report given at length: "She comes back to us refined in method, with a brilliant style and with developed soprano strength, more intelligent judgment, broader appreciation of harmonic graces, and generally so improved and finished as to be all but a totally different singer." When one considers her popularity before she went away, this is saying much and surely more is unnecessary. The concert was spoken of as a "delightful one," and her audience not alone large but very appreciative. It is a matter of regret that Mrs. Fine could not appear at the Loring concert, but she is reported con-

alescent, so it may be we shall hear her in concert soon after all.

Mrs. Marriner-Campbell has returned from her European trip filled to overflowing with enthusiasm. She was, she says, treated with the greatest consideration and kindness everywhere, and was extended favors never shown to Americans before. She had the pleasure and benefit professionally of being a daily visitor at the studios of Mme. Marchesi, Trabadelo, Sbriglia, Meyer and Tubbs, the two latter in New York before crossing the Big Pond. She heard the work of their pupils in the class while receiving instruction, and of all the voices heard she asserts it is the American voice that is taking the lead. Mrs. Campbell talks delightfully of her trip and one could fill pages with her reminiscences. She is soon to give a "talk" to "her girls," when she will unfold at length the delights of a trip that has certainly been of great advantage to herself physically, as well as mentally. Mrs. Campbell is a woman of the highest ideals, and her work is of a standard placed much higher than that of most.

The choir of Christ Church, Alameda, under the auspices of St. Agnes' Guild, recently gave a concert in that city, in which the choir was assisted by Mrs. Grace Davis-Northrup, soprano; Miss Ella V. McCloskey, contralto; Edward Thornton, tenor; Rufus Smith, baritone; Miss Emma Taylor, pianist; Samuel Savannah, violinist, and Paul Friedhofer, 'cellist. C. F. Crosby was choirmaster, and those who also took part in an exceptionally good program were F. C. Schernstein, Harry L. Perry, Master Warner Sherwood, boy soprano; Mr. Thornton and Mr. Crosby. There was a large and appreciative audience, and the concert was given in Armory Hall.

During the past week Mr. and Mrs. Hugo Mansfeldt had the pleasure of entertaining Gottfried Galston, and thereby hangs a tale. The young pianist must be a man of ideas, and, rather set ones at that, since he evidently follows his own sweet will regardless of managers. Sir Henry Heyman had made all arrangements for one of these elegant little affairs at the Bohemian Club, for which he is noted, and had had Mr. Galston's acceptance, through his manager, with the above result. Following

dinner came an impromptu recital, which a favored few enjoyed to the full. Galston is but twenty-two, and his talents are placed very high by those who have been fortunate enough to hear him.

Hugo Mansfeldt has of late given a number of piano recitals in surrounding towns that have won for him the most eulogistic of press notices. There were two given at different dates in San José. The first at the Unitarian Church on September 22, in which Mr. Mansfeldt presented one of his notably good programs, and the second on September 29, when he was assisted by Miss Grace Barstow, violinist. The famous "Kreutzer" was the first number on this program. I heard Mr. Mansfeldt play it with Rosewald, of tender memory, a month before the latter's sudden demise, and shall never forget it. Following a continuous number from Raff, Schumann, Tausig, Chopin, Mansfeldt (romance) and Liszt came a violin and piano number from Grieg; the Sonata, op. 8, in F major, which finished the program. A third recital was given by Mr. Mansfeldt in the Opera House at Woodland on October 2, with a very fine program. Mr. Mansfeldt possesses a polished and flawless technic, and handles the most trying musical situations as if it were mere play for him to do so. The Woodland papers were enthusiastic over this concert, which was spoken of as a great success.

The evening of the Rolker "Hour of Song" was an eventful one, inasmuch as despite the many musical events taking place on the same evening there was a packed house, there being nearly 800 of society's crème de la crème present. The program presented some choice numbers, which in every instance were encored, some, as in the trio, twice over. Miss Rosenbaum was the most advanced of the pupils, and in her numbers showed great versatility. Her "Tarantella" was a delightful number, and for an encore she gave a "Laughing Song" which would have won her still another encore had she chosen to respond. Her voice is clear and sweet and of fine range. Mr. Rolker declares her to be exceptionally talented. Her range is from G below to E flat above the staff, and as she is a hard worker, in another year will probably take her place among our foremost vocalists. Miss Rosenbaum belongs to one of Stockton's foremost families. Miss Wheeler has in two years' study accomplished the work of three. She has already taken Mrs. Birmingham's place as contralto in Trinity choir, and at this concert displayed some contralto tones of wonderfully pure, deep quality. Her reading of "Life," by Blumenthal, was particularly effective. Miss Pohlman, who has been heard on former occasions, was to have sung a von Fielitz cycle, "Schön Gretlein." The program was changed owing to her sudden illness, and Miss Mignon Judson, a young girl of nineteen, was made to fill the breach almost without due notice, and did so most agreeably and acceptably. Her voice is of the sympathetic order, and under Mr. Rolker has attained a range of from F below to high B flat. Space forbids giving the program, which was fine all through. Mr. Rolker sang in a trio mentioned before, with Misses Rosenbaum and Wheeler, and gave a selection from Lehmann's "Persian Garden" delightfully. The accompanists were Miss Fanny Dana James and Fred Maurer.

The first concert of the Cecilia Choral Society was given at Mechanics' Pavilion on September 29, and was a dis-

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tinct success, Dr. H. J. Stewart being musical director and the soloists Mrs. Grace Davis Northrup and J. F. Veaco. G. W. Bennett was concertmaster and Mrs. Murdoch accompanist. The program, which was very well given and promises much for future work, was as follows: Overture, Tannhäuser.....Wagner Solo, La Donna e Mobile.....Verdi J. F. Veaco.

**Instrumental selections—**  
Traumerei.....Schumann  
Sextet from Lucia.....Donizetti  
Menuet Héroïque.....H. F. Stewart  
Solo and chorus, Inflammatus (Stabat Mater).....Rossini  
Mrs. Grace Davis Northrup.  
**Operatic selection, Carmen.....Bizet**  
Solo, Though You Forget.....Tipton  
J. F. Veaco.  
**Valse, Artist Life.....Strauss**  
Solo, Summer Song.....Dell' Acqua  
Mrs. Grace Davis Northrup.  
**Grand march and chorus, Tannhäuser.....Wagner**  
Hungarian Rhapsodie, No. 2.....Liszt  
MRS. A. WEDMORE JONES.

#### ELLISON VAN HOOSE.

AT the Maine, New Hampshire and Vermont festivals which finished last week, Ellison van Hoose enjoyed another series of triumphs. His fine work is appreciated everywhere he is heard, and the fine personality of the artist helps him in his work. He will open his New York season in Mendelssohn's "St. Paul," which is to be given here by the Oratorio Society on November 19 and from thence on until the middle of January he will be singing almost nightly. The following are his criticisms from his festival tour.

Mr. van Hoose is deserving of all the praise he has received. No sweeter, more powerful tenor voice has been heard at these festivals. Whether in the "Meistersinger" number or in the simple ballads, his tones were always rich and pleasing and were heard with marked enjoyment.—Bangor Commercial.

His voice is rich, full and powerful, carefully cultivated and controlled and of excellent quality.—Bangor Daily News.

Mr. van Hoose's tenor is a remarkably fine one. He clearly belongs among tenors to the noble company of the select few. His voice is rich, resonant and strong, without a trace of harshness or strain in its upper registers, while in the middle and lower it is round, full and vibrant. He sings with great distinction, quite in the style that impresses one with the conviction that in him we have a tenor that is quite worth while, something to follow and look forward to in the future. His singing was excellently sustained throughout last night, and in the solo, "Sadly Groaning," were revealed a finish of phrasing and a ringing power that told volumes.—Portland Daily Argus.

Mr. van Hoose was a stranger to the Portland public until last evening, but he, too, won his way into the hearts of every person present. His voice is high, full and resonant, and his singing is sympathetic. Mr. van Hoose was at his best in the solo, "With Thy Sheep, Lord, Deign to Mate Me," and again, a little later, in the melodious motif, "Sacrifice and Prayer Unto Thee, O Lord," in both of which his best tones were heard to advantage.—Portland Press.

The Prize Song was deliciously given by Ellison van Hoose, and there was a wealth of expression in his voice as he sang of the "fair Eva" in the "roseate morning light." Excellent opportunity was given Mr. van Hoose last evening to display his vocal gifts, and he has, indeed, proved himself one of the shining lights of the festival series, perhaps the best tenor that has ever visited us. His voice is exceedingly sweet and he has great power. He is equally at home in the broad Wagnerian roles.—Portland Express.

Mr. van Hoose is among the best tenors we have heard here, and his singing last evening was all that could be desired. He is new to Manchester, but those who heard him will be sorry if Mr. Chapman is unable to bring him here, for another festival. He sang the solos allotted to him with excellent taste and proved himself the possessor of musical judgment as well as of a voice of most pleasing quality.—Manchester Union.

#### ABOUT FLORIZEL.

THE gifted boy soloist, Florizel, will give three concerts in Christiania, Norway, November 18, 20 and 23, under the direction of Bjornsen at the Grand Opera. Florizel will play in Austria in January, beginning in Vienna under Gutmann.

#### MRS. ANTONIA

#### SAWYER'S PLANS.

THIS autumn, Mrs. Antonia Sawyer assumed full charge of the vocal department in the fashionable Gardner School, on Fifth avenue, near Thirty-second street. As one of our most admired concert singers and woman of good family and high culture, Mrs. Sawyer has for years held an undisputed position in society, as well as in the world of music.

In Maine, her native State, she has had many honors paid, and her singing at festivals and concerts in many

she has friends who do not hesitate to press her claims as artist and teacher.

#### Tenor Lawson's Laurels.

AT the Maine Festival just closed Dr. Lawson's singing was much appreciated. The Portland Daily Press said:

After the "Carmen" chorus, "Here They Come," the next number on the program was an aria from "La Favorita," sung by Dr. Lawson, of New York. Dr. Lawson is a stranger to the Portland musical public, but his excellent work last evening won for him the hearts of his listeners. His voice is one of the purest lyric tenors ever heard in Portland, and he sings with a faultless method and exquisite taste.

#### Montague Benefit Concert.

LAURENCE H. MONTAGUE, the organist-director of the Congregational Church, Bryant street, Buffalo, was given a benefit concert last week, just prior to his leaving for an extended course of study at the Guilmet Organ School, Wm. C. Carl director. These were the assisting artists: Miss Ella J. Holman, soprano; Miss Ada M. Gates, contralto; Frederic W. Elliott, tenor; F. R. Roginson, bass; Herbert A. Hill, flute; Laurence H. Montague, director.

#### Louise B. Voigt.

THE re-engagement as soloist for the Detroit Harmonie Club for their concert on October 27 proves Miss Voigt's popularity. She will also sing in that city December 30. Another re-engagement is with Xander's Maennerchor, Washington, D. C., November 14. Mr. Fraemcke has engaged her to sing at two concerts of his singing societies in Greater New York.

#### KOCIAN.

ANTONIN SPINDLER, a graduate of the Prague Conservatory of Music, will be the accompanist of Kocian, the Bohemian violin virtuoso, during his American tour, beginning Saturday evening, November 22, at Carnegie Hall, New York. Manager Rudolph Aronson has already booked twenty-six of the forty concerts contracted for.

#### Helen Lamson Robinson.

ME. HELEN LAMSON ROBINSON is now resuming work for the winter, and is prepared to give vocal instruction. The system of tone production taught by her is that of the celebrated Delle Sedie, the old Italian method. Combined with this are the style and finish of the modern German school. Her address is 123 East Twenty-eighth street.

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AND IMPORTERS OF MUSICAL INSTRUMENTS  
OR PARTS THEREOF. ALSO SPECIALLY DE-  
VOTED TO POPULAR MUSIC.

For Particulars apply to "Saturday Extra Department."

WOMEN who go to the opera to talk should talk through their hats only.

IF for nothing else Mascagni would be welcome for having shown that the musician need not rely upon long hair or violent contortions to accentuate his ability.

PUBLICITY is an asset. That is to say, if that publicity is based upon merit. Artists should never forget it. Many of them have perished in obscurity because they have not understood the great value of publicity, and particularly the fact that this is an asset which, under proper culture, increases in value.

ONLY four renowned European composers have visited America since its discovery—Rubinstein, Tchaikowsky, Dvorák and Mascagni. No great French or German composer has ever been in this country, unless Offenbach, of Cologne and Paris, is entitled to that distinction, and the older we get the more he seems to us to deserve it.

WE publish in this issue a number of criticisms on the performance of Antonia Dolores in Australia. This is no other than Antoinette Trebelli, who has been singing in this country and in Canada, and is a well known artist in Europe also. Many persons have confused her name with that of her deceased mother, the celebrated contralto Trebelli, and she therefore determined some time since to change her name to Dolores.

PROFESSOR URBANSCHITSCH, of Vienna, has published the results of his study on the influence of music on handwriting. After examining a great number of persons he arrived at the conclusion that low tones compel the writer to make his letters larger, especially at the end of a sentence, and to indulge in bigger flourishes. In the case of high notes the writer makes his letters and flourishes small. Some persons are reduced by music to such a state that they omit to dot their "i's" or put dots over the umlaut. Moreover, under the influence of low tones the tendency is to make the lines run down, and with high tones to run up.

IF the Musical Union invokes the law on the instrumental musicians who come here from Europe to make a living, the vocal musicians should at once organize to protest against the constant influx of foreign singers, many of whom are no more artistic than many of the instrumentalists. There should be no favor shown to any one class. Money is just as necessary for the singer as for the violinist, and competition signifies the same to the one as to the other. And who is to be the judge in such cases? Certainly not any member of the Union, for that would mean an interested party, and if anyone is selected who is not interested he would be apt to hear the music somewhat differently than a Union man would hear it. Otherwise he would be a member of the Union. There is a way out of all this and the first step is a Vocal Union. That is the first step.

MADAME SEMBRICH, who attended the opening performance of Mascagni's "Iris" on Wednesday night, occupied a box and expressed her opinions on the performance so forcibly that they could be heard in the adjoining boxes. She had very little good to say, either of the work or of the performance or of the singers. We wonder how often this great artist is seated in a box listening to a New York performance of old operas that are abominably produced, without rehearsals—frequently with singers who are so old that they have no

## NO TICKETS.

"The Musical Courier" reiterates its request that after this date no tickets for recitals or concerts be sent to this office.

Keeping in touch with everything musical we are in a position to determine what is valuable or educational for our readers. For all such affairs "The Musical Courier" will purchase its own tickets.

further resonance in their voices, and under such shabby conditions that the whole thing becomes a "monstrous farce"! The opinion of Sembrich must be respected if it is her own. The boxholders to her left consisted of some people who have made a close study of music, and they were very enthusiastic. Now, who is to decide? Music criticism is a personal question, and is the result of personal impression. We are of the opinion that Mascagni must know something about music. We would like to hear his opinion of "Iris." He certainly is as much entitled to an opinion on "Iris" as Sembrich is entitled to an opinion on her own singing.

IT is not the object of this article to discuss the merits or demerits of professional music criticism, but it will be solely concerned in attempting to show what mental equipment is requisite toward the forming of a sound and intelligent conception of musical performances.

### WHAT ARE THE ESSENTIALS OF INTELLIGENT CRITICISM?

In short, what need one know in order to give a satisfactory account of the music he has heard? Not a newspaper account, be it understood. That is an entirely different matter. But simply a criticism that would satisfy himself, and that his friends would account intelligent. This, too, as coming from a man who, though not necessarily a professional musician, has some technical knowledge of music.

We shall confine ourselves to this class of listener only, and will even eliminate that phase of the subject dealing with the attitude toward music taken by the man of culture, who has no technical knowledge of it, but whose enjoyment or appreciation, whichever you may choose to call it, is necessarily more or less intellectual as well as emotional, for the reason that that would be his mental attitude toward anything that interests him. That one who has no musical training whatever can nevertheless get much enjoyment out of hearing music (perhaps even more than he who takes this enjoyment in doses made bitter by intellectual criticism) is manifestly true, since music has to deal largely with the emotions; but such an one's criticism could not possibly have any intellectual value, for it would be a simple expression of delight or displeasure following the dictates of taste or his æsthetic standard.

The article by Ernest Newman concerning "Program Music," which appeared in the last issue of THE MUSICAL COURIER, contains many kernels of truth that apply as well to kindred topics, and the kernel we shall select for our own special delectation is the following statement: "A knowledge of the program is absolutely necessary to the understanding of half the points that give the music (program music) its vitality; and the man who wants to appreciate fully a symphonic poem without knowing the subject, and the composer's handling of it, ought, to be quite consistent, to listen to the 'Erl King' without a knowledge of the poem, or to the 'Ring of the Nibelung' without a knowledge of the story."

This is equally true of other than program music, pure and simple, and as applied to music in general the gist of the statement is that a man cannot have an intelligent conception of what he hears



without some knowledge of the subject. Just what this "some knowledge" should consist of we shall endeavor to show.

In the first place, knowledge of music, be it great or little, must go hand in hand with knowledge, be it great or little, of other things. "A little knowledge is a dangerous thing," but not more dangerous than a bit of classified information about one subject alone, which is rendered practically useless, so provincial or bigoted does it become, if there is a lack of education in other branches.

A liberal general education is assuredly the best foundation upon which a man can base his information on any one subject. The man who wishes to make use of his knowledge of music, for instance, can do so to far better advantage if he have a good substantial education to fall back upon, for that alone enables him properly to estimate the relative value of things, and to apply to the best possible advantage his knowledge upon any one subject. The use one can make of any knowledge one may possess, whether special or general, brings us abruptly to the question of culture as distinguished from education, although these two terms are considered by many unheeding persons to be practically synonymous.

The popular conception of culture, so Hamilton Wright Mabie asserts, is that it is "a kind of knapsack which a man straps on his back, and in which he places a vast amount of information gathered more or less at random in all parts of the world." How far from the truth this popular conception is is proven by the same writer when he says: "Culture is never quantity, it is always quality of knowledge. \* \* \* That which characterizes the man of culture is not the extent of his information, but the quality of his mind; it is not the mass of things he knows, but the sanity, the ripeness, the soundness of his nature." It is the sanity of his judgment as well that characterizes the man of culture, and so the opinion of such a man, who knows something of music and other things, is invaluable from a purely sane, fair and satisfactory standpoint, as compared to that of the educated man who, in spite of all of his knowledge, may yet be crude, uncultured, bigoted or provincial. It does not follow that he is all this, but he may be.

The difference that exists between the man of general culture and the educated man who is not cultured is paralleled within the confines of a single field of activity. In music, for instance, we find a veritable chasm separating the cultured musician from the one who is merely trained in one particular branch. A pianist who can play or teach his instrument well, but who has no knowledge of the theory of music; who has never studied musical form; who is not interested in other instruments, or the voice; and who is unacquainted with any musical literature except that for the piano, is not a cultured musician. In fact, it is a question if he rightfully belongs to the category of musicians at all. He is a pianist first and last, and a very mediocre one at that, you may rest assured, for knowledge so closely confined to one phase of a subject means provincialism and ignorance every time. The man who excels in any one particular field is the one who specializes only after he has first acquired all the requisites of genuine general musicianship. He is like the specialist among physicians, who only after experience as a general practitioner follows the special line of work that most strongly appeals to him, or for which he is best fitted.

The general standard of musicianship is greatly at fault. Thousands of men and women in the United States today are classed as good musicians, although they have in reality no claim to that distinction. In fact, it has become such an easy thing to attain that it is no longer a distinction at all. But there is so much mediocrity and so little that is superior that mediocrity soon forgets there is anything else, and sets about with smug self-satis-

faction to wage merry war in the game of life with other mediocrities.

It is the pianist who knows nothing else of music, who will tell you of a Paderewski's playing, noting many little details, but failing utterly to grasp the larger meanings of the artist's interpretations. It is the singer who has studied voice placement only and who knows a few songs, who, in commenting on the singing of a Ternina, will be quite incapable of appreciating the significance and worth of such an artist's performance.

These people will express opinions that to themselves are entirely satisfactory, although they may be made up of unjustifiable criticism and sweeping statements that would be absurd were they not more often pitiable.

To criticize fairly, honestly and sanely one must be both educated and cultured, for that alone makes the capable critic.

SOME weeks ago this paper published a circular issued by the New York *Tribune* and addressed to the advertisers of THE MUSICAL COURIER and to other musical people offering to publish their advertisements in the *Tribune* at the rates

#### THE CRITIC'S INTERESTS.

stated. It was a legitimate business proposition, and proved in itself that the New York *Tribune* preferred to address prospective advertisers by way of circulars instead of through its own columns.

THE MUSICAL COURIER never issued circulars offering advertising space for sale; it merely published its rates, as it does today; but then a difference in the method applied by newspapers to get advertising does not imply that either the one or the other is correct; both might be at fault, although we confess that a circular issued by a newspaper indicates that its circulation does not cover the ground as effectively as a circular can; ergo, why should people advertise in such a paper? Why not follow the plan laid down by the paper and issue your own circular, using THE MUSICAL COURIER list of advertisers for your addresses, as the *Tribune* did? If that is sufficient for the New York *Tribune* it should be good enough for anyone.

The advertisers' list of THE MUSICAL COURIER has also been put into requisition by W. J. Henderson, of the *Sun*, in circularizing the following card, copies of which have been sent here and brought to this office, asking what it means. It is seen that it is a good business investment to advertise in these columns, because persons who want addresses of musical people will look for them in THE MUSICAL COURIER, especially newspaper men. If you want the critics to know you or who you are or what you are doing, you see you must advertise in this paper. Mr. Henderson's card reads:

*Mr. W. J. Henderson begs leave to announce that he has severed his connection with the New York Times and has accepted the musical editorship of the New York Sun. Mr. Henderson will make a feature of his Sunday articles in the Sun and will comment daily in its columns on all the current performances.*

Mr. Henderson, as will be observed, is direct and candid in the presentation of his case. It is a digression in the etiquette of the profession, a new departure, for it constitutes an advertisement, and music critics have hitherto not advertised themselves directly. If Mr. Henderson desires to reach hundreds of thousands of readers on music his advertisement, as issued, is no comparison to a card in this paper, which is read by the universe of music, as our advertisers, whom he addresses, are only a very small percentage in number to our readers, nearly all of whom are people of musical taste. It is seen that we are just as direct and candid in our proposition to Mr. Henderson as he is in his card addressed to our advertisers, both sides, on prin-

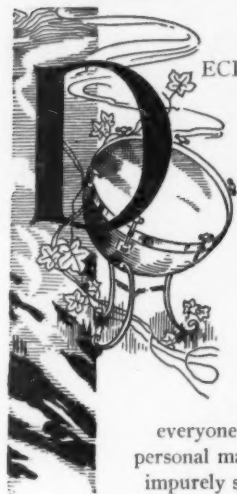
ciple, recognizing the legitimate nature and value of advertising.

As Mr. Henderson is a newspaper man (always an improvement on the journalist) he must, as he certainly does, recognize the legitimacy of newspaper advertising, and therefore we hope to see his card in this paper, for it is a far better, more practical and more comprehensive method of advertising than a circular or circular card sent through the mails. If everyone desiring to advertise were to follow Mr. Henderson's plan of sending his card through the mails or his advertisements (same thing) via the post office there would be no newspapers, and then there would be no music critics, because they could not exist without the newspaper existing first.

It is an excellent movement in the direction of progress to find a prominent critic like Mr. Henderson finally publicly asserting himself instead of remaining forever in the foggy atmosphere of anonymity. He is right in signing his name to his Sunday articles, and also right in beginning to recognize the force of the modern spirit, as represented in the form of advertising. Men who get their living, their professional life, out of newspapers should be the first to advocate advertising on principle, because they subsist on it, as advertising is the attractive feature of the newspaper publishing business, and out of it come the profits which enable newspapers to pay such eminent writers as Mr. Henderson, who should now use the press for advertising himself instead of the United States mail. If it were not for this paper, which is the only publication that has and does publish their names, Mr. Henderson, Mr. Krehbiel, Mr. Finck and dozens of others would hardly be known, for their own papers—those they write for—do not publish their names, the proprietors of the papers refusing to have them used as vehicles to give prominence to their own paid employees. Mr. Henderson has broken through the rule with the *Sun*, and that may prove a path breaker; but he will destroy that effect if he does not adhere to the proposition as a principle; it must be a principle and not mere opportunism; he must advertise in newspapers and not through circulars, for if he establishes the value of circular advertising himself the musicians who are expected to advertise in the *Sun* now will say, "Well, if the newspaper itself is not a medium good enough for Mr. Henderson to advertise himself I will not use it," and then the *Sun* will get no advertisers in music, and then, making no money in its music department, it will, like other well regulated newspaper properties, abandon its music department.

It is all a matter of business. Mr. Henderson, all the critics, must live, and their livelihood as such depends upon their success and the success of the papers that employ them. The critics have not yet reached that sublime position which enables them correctly and properly to gauge their values, and until they reach that position themselves the newspaper editors will remain in ignorance of the situation, and therefore will not realize the value of the critics. Mr. Henderson is beginning to show the way, following our recent suggestion to the critics. We are prepared to meet him and his colleagues more than half way. They must follow suit by advertising themselves and setting the good example, for advertising is one of the greatest of modern sciences, coming rapidly to the front from its speculative to its positive form, and through it the music critic can find his avenue of advancement and evolution. Circulars will not do. They defeat the proposition, for they discourage advertising. Right in these columns is the place for the cards of the music critics, so that the world of music will know who they are and where to find them, and it is not fair to expect this paper to advertise them, as it has in the past, without their advertisements, just as it is not considered fair by the *Times*, *Herald*, *Tribune*, *Sun* and other papers to advertise people who do not advertise with them.

# THE PRESS AND "IRIS."



DECISIONS and opinions on the first performance of "Iris," Mascagni's opera, in this city, as produced under the composer's own direction, make an interesting contribution to the current literature on the subject of music in this city as printed in today's MUSICAL COURIER. The very fact that the critics do not agree illustrates again to everyone that criticism is merely a personal matter, purely and sometimes impurely subjective, because it insists upon its utterance, frequently regardless of all other considerations than the exhibition of the personal opinion. After all a newspaper is a man; there is always some person behind every article, and that person represents his own feelings and his own impressions, and sometimes those impressions are successful, because they are charmingly put, and sometimes the most powerful impressions are lost because of the inability of the writer to do justice to them.

Let the *Tribune* lead. In its comments on "Iris" that paper states:

There are many effective bits of expressive writing in the score of "Iris," but most of them are fugitive and aim at coloring a word, a phrase, or at best a temporary situation. There is little flow of natural, fervent melody. What the composer accomplished with tune, characteristic but fluent, eloquent yet sustained, in "Cavalleria Rusticana," he tries to achieve in "Iris" with violent, disjointed shifting of keys and splashes of instrumental color. In this he is seldom successful, for he is not a master of orchestral writing, that technical facility which nearly all the young musicians have in the same degree that all pianists have finger technique. His orchestral stream is muddy; his effects generally crass and empty of euphony. He throws the din of outlandish instruments of percussion, a battery of gongs, big and little, drums and cymbals into his score without achieving local color.

We notice here that the orchestral stream is muddy and that Mascagni is not a master of orchestral writing. There is no natural, fervent melody in the opera, and that it is disjointed, with shifting of keys and splashes of instrumental color. That makes it a very poor composition we should say. It would mean that Mascagni is apt not only to be incompetent in what he undertakes but that he has the insolence to exhibit it and the ignorance not to know any better.

Now let us see what the *Sun* says:

"Iris" will increase the respect of Americans for the young Italian composer. It is a tale of choral sun, a childlike maiden and a Japanese roué. Its music is spectacular in its heaping up of mass effects and its proposition of convoluted harmonic puzzles. Its stage pictures are conceived with the brain of a musician and are orchestrated in wondrous tonal tints. There is a deal of "leather and prunella" about the whole thing, and it smells heavily of the theatre. But it is a real opera, and one that most people will be willing to hear more than once.

This subject matter is treated by Mascagni, so far as it relates to Osaka, as a passionate love scene, and his music throbs with a heat not found in the text at all. To one who did not understand Italian or read the book, the effect was that of a pulsating love episode, when in truth there was not a single thrill of love in either heart. Osaka is simply a cold hearted sensualist. "Iris" music is much better conceived in this scene, and, together with its appropriate character, it has one admirable piece of cantilena.

Good writing is to be found in the puppet show scene of the first act, and in the dance of Beauty, Death and the Vampire.

Here we are told that the respect of America will increase for the young Italian composer because of the opera; that there is a heaping of mass effects; that the stage pictures are conceived with the brain of a musician, and are orchestrated in wonderful tonal tints. It is a real opera, and people will be willing to hear it more than once. The *Sun* furthermore says that there is good writing in the puppet show scene.

The *Journal* says (and who, by the way, is writing this music criticism for the *Journal*?)—the *Journal* says that the puppet show melodies are trivial and disjointed; that there are pages of wearisome writing, and brutal climaxes, and that the result is bad.

The first act is like the noted curate's egg—good in parts.

Mascagni has an unfortunate knack of writing some music that, when it is bad, is infernally bad. And some of this music is in "Iris," sandwiched between layers of much better quality. The melodies accompanying the puppet show are trivial and disjointed; and the puppets themselves only had a succès d'estime.

In the balance of the opera there are pages of wearisome writing, set off by occasional brutal climaxes. The composer has tried the dangerous experiment of dragging in local Japanese color by its very back hair. The result inevitably must be bad.

Well, here is a hard proposition that we have to face. Here are flat contradictions, glaring contrasts and impressions made that must have fallen upon minds diametrically opposed to one another in their method of ratiocination, even in the momentary effect produced upon them.

Let us pass on now to the *World*:

In its entirety Mascagni's work is persistently and obviously sensational. His music emphasizes the efforts of the librettist, the scene painter and the stage manager. It is melodramatic music—using the word in its original sense. It is not Japanese in character, although here and there passages with exotic rhythms and harmonies occur. It is eclectic music, a bit from everything, made effective by the now familiar methods of Mascagni and his fellows—abrupt changes of tempo, contrasts of rhythms, violent dynamics, discords and all the other devices of theatricalism in music.

But it is always warm, passionate, stirring, stimulating music, thrilling in its suggestion of vitality and virility. The introduction, for instance, which accompanies a change from darkness to dawn—the curtain being raised—the sun rising and gilding the peak of majestic Fujiyama and throwing the flowered hills into refulgent light, is a superb composition.

The *World* tells us that the work is sensational; that the libretto is not Japanese in character; that the music is eclectic and that there are violent dynamics, discords and other devices of theatricalism in music, but yet it is warm and passionate, it is stirring and stimulating, and it is thrilling and has vitality and virility. If we go on according to the basis of the *World* it antagonizes or opposes the opinions of the others in many of the details. We will not be able to come to any conclusion at all after we read these four criticisms. But let us see what is said in the *Times*. The *Times* says:

The story does honor to his artistic ambitions and ideals, and to his energy, and at the same time it recalls the similar story that reached these shores when "Iris" was first produced in Rome four years ago. It is to be hoped that "Iris" stands so high in its composer's esteem that its production repays him for all this strife and stress. Unfortunately it does not seem as if it could ever take any such position in the estimation of the world. It is not only a vain attempt upon an impossible

subject of itself, but it denotes a departure along lines and methods and toward a conception of dramatic music that can never establish themselves.

It states that the opera is not going to take any position in the estimation of the world. This is directly contrary to what the *Sun* says. It says it is a vain attempt upon an impossible subject. The vain attempt means a failure; so the *Times* helps to create disturbance and consternation in the minds of those who are helplessly looking toward criticism for some refuge to save themselves from their embarrassments of musical ignorance or ignorance on music. After this it might do to see what the *Herald* says, because the *Herald* claims it has no critic. It tells us:

On the whole, the opera, while it lacks the intense dramatic fervor of "Cavalleria Rusticana," is an interesting and beautiful production. It has much melody and characteristic cleverness of musical composition, and while the influence of Wagner is clearly felt and expressed, especially in the orchestration, it does not lack at the same time much originality.

The overture, with its musical and dramatic crescendo from the first soft murmurs, suggesting



The Man Who Wrote "Iris."



the dawn, to its magnificent climax, typifying the glory of the risen sun, roused the audience to natural enthusiasm. Very beautiful and effective also is Osaka's love song for Iris in the second act.

It will be seen that the opera is interesting and beautiful as a production, that it has much melody and characteristic cleverness for a musical composition, and that it does not at times lack originality, and even some songs are beautiful and effective. Now, who was the reporter that wrote the above for the *Herald*? It seems to us as if some musical critic had his hand in this statement, which is again contrary to others.

Finally, the *Evening Telegram* calls it a strained effort, but it claims that there ought to be more rehearsals and more staging and better costuming, and then a better idea could be obtained of the work, which, however, is said to be a strange admixture of strength and weakness. We do not quote the *Telegram*, because it is too extensive for this purpose.

We will next see what the *Mail and Express* says:

Mascagni's music for this Oriental play is often interesting, and as often fails of its effect. Essentially, it is picture music, the background, or the mirror, of incident. Give the composer a sunrise on the stage, with Fujiyama as a background, and he will start groping about in the dark with trombones and bassoons and basses, gathering strength for a well built climax of trumpets and shawms and every other instrument, sacred or secular, that can be pressed into the service. This prelude to the drama last night was admirably managed, but had the misfortune of being based pretty firmly on Richard Wagner's "Das Rheingold," wherein Wotan and Fricka awaken from sleep to find Valhalla staring them in the face on the heights across the Rhine.

It is a peculiar statement, yet it will not help us along, roving around as we are in the darkness of ignorance; that is to say, those who must look to criticism for an enlightenment and an elucidation of music as it is produced.

One of the most remarkable of all the critical performances comes from the *Evening Sun*. There is hardly anything left after that of poor Mascagni:

The Rudyard Kipling of Italian music no longer monopolized the centre of the stage last evening. Decidedly "the play" was the thing, and with equal decision we affirm that the ghastly second act was the bull's eye, the central pupil, so to speak, of this "Iris." For all the birds and the flowers, the tea and samisens and geisha girls, it is a dramatization of our own Red Light district in all the brutal details laid bare by the New York Committee of Fifteen. It is gruesome tragedy, almost Greek in its sacrifice of innocence to blind destiny, and only sicklied o'er by the pale cast of those opening and closing choruses from behind the scenes to the radiant but deafened orb of day.

The music of "Iris" has one merit, surely. If some would say it does not make the tragedy, the reply is that neither does it mar it. The sweetness and light of sunny Italy are, harmonically speaking, turned to gall, divided in three parts, and hurled forth, act by act, in the faces of a bewildered audience. The first act is as poorly strung together as was its own scenery last night, but in the Japanese puppet show and geisha dances that first draw Iris' eyes from home and father, there is music both descriptive and terpsichorean. The climax when Iris is seized by the tea house agents while a blind old man, learning that they have left "the price" behind, goes mad with grief for his daughter, saves the act from inconsequential simplicity. The plot thickens at least to a tea biscuit consistency.

An important critic works for the *Evening Post*. He tells us that the outburst of the opening scene is an obvious imitation of Boito's "Mefistofele":

In "Iris," as in "Cavalleria," Mascagni had the good luck of securing an effective libretto. While there is a good deal that is absurd in the "book" of "Iris," it is, nevertheless, a vast improvement on the old style Italian librettos—as great an improvement as Mascagni's orchestration is on Donizetti's.

By far the best thing in "Iris" is the opening scene, the chorus representing the sun. It is a

splendid outburst of song, ingeniously climaxed; so good that one forgives its being an obvious imitation of the glorious prologue to Boito's "Mefistofele." The opera opens with very Faern like grunts, and "Lohengrin" and "Rheingold" also have their echoes. The treatment of the orchestra, while not equal to Puccini's, is an improvement on "Cavalleria Rusticana." There are many clever dramatic details, but the lack of vital melody mars the orchestral score as well as the vocal parts. In the absence of melodic inspiration Mascagni indulges so constantly and consciously in attempts at producing an "effect" by means of odd bits of orchestral coloring, that "man merkt die Absicht und wird verwirrt."

That is splendid, and, of course, if it is splendid as an imitation it is not very splendid after all. It also tells us that there is a lack of vital melody; that there is an absence of melodic inspiration, and that Mascagni is indulging in producing effects by peculiar bits of coloring in the orchestra. But the *Evening Post* thinks the libretto very effective.

After reading these daily criticisms we are simply left without any resource; in fact, we are like the mariner who was to be wrecked on one side if not on the other. As Virgil says:

"There, on the right, her dogs foul Scylla hides,  
Charybdis, roaring on the left, presides."

There is no escape from this perplexing uncertainty. What is "Iris"? Who is Mascagni? Is "Iris" an opera? Has it a libretto? Is the libretto of any value? Is the music stolen? Is the music original? Is it effective? Should we listen to it again? Is it commonplace? Is it music? Do we see? Can we hear? There is no desire to accuse anyone of a motive other than the purest; but we submit whether it is possible for anyone to reach any conclusions after going through these opinions as expressed by the daily papers of New York on the subject of this operatic novelty, if it is even as much as that.

THE musical people are acquainted with the fact that the great department houses have added piano departments to their lines. It is rumored that at the opening of the piano department of the Simpson Crawford Company, of this city, the concert

#### CRITICS AND DEPARTMENT STORES.

which is to be given to celebrate the event will have, among other soloists, Madame Sembrich. This is, of course, done for the purpose of attracting the multitude, and as she is a foreign singer she is to receive \$2,000 for singing at Simpson Crawford's, which is a little better place than a good many concert halls, and which will certainly have an equally intelligent audience. If the great department houses will pay to secure the services of great artists and present their services to the public they will be doing an enormous good for the community and for the musical artists, too.

The department houses do enormous advertising in the daily papers, and therefore the music critics will be compelled to attend these concerts and criticise the performances.

It is all in the line of the development of legitimate business on a broad gauge basis. The department stores purchase pianos from the manufacturers and pay for them—and that is business; they then advertise in the newspapers and they pay the newspapers—and that is business; then they hire musical artists to attract the multitude, and they pay them—and that is business; and then the artists are supposed to please the audiences—and that is business, because that will secure return engagements; and then the newspapers must send their critics to these concerts so as to do justice to their advertisers by recording these events—and that is business; and as this will make a new feature of business for the daily papers, assigning increased duties to the music critics, the newspapers must increase the salaries of the critics—and that is business.

We will earnestly ask the managers of the department houses to notify the daily newspapers

not to send the football or Tombs reporters to these concerts, but to have the music critics on the spot in order to do justice to these high class musical entertainments for the public.

IF during this period of Tschaiowsky's life nothing happens bang in front of the reader—as George Moore would express it—it is easily to be accounted for by the natural reaction. Peter Iljitsch had gone through a trial of terrific excitement, and it is only logical that the immediately succeeding period should be one of extreme relaxation. Nevertheless the reader should not despair; he will find many interesting points in the correspondence—points that will help him understand the composer and also his music.

The letters covering this chapter are all to his patroness, Frau von Meck, and are all written from Italy. They are in part a chronicle of traveler's impressions, which need hardly be rehearsed here. So much is certain—that while Peter Iljitsch had moments of Italian enthusiasm he was not fairly in love with that country. "It would be the most horrible punishment possible to inflict on me to chain me forever to this beautiful country Italy," he writes; and this is almost an echo of Berlioz's sentiments on the same subject.

Meantime he has been poring over Schopenhauer's works—scarce a timely mental diet for such a convalescent as Tschaiowsky was at that moment. The joy of life was just beginning to take root in him again, and it was not reasonable to expect that he be in sympathy with the philosopher's dour moralizing over the necessity of living sheerly for the propagation of the species. Naturally enough Tschaiowsky does not agree with Schopenhauer's view of suicide. Surrounded by the sun soaked beauties of an Italian spring the musician finds in the philosopher nothing but a spiritual paradox, and asks: "What need to poison our life with his pessimism?"

Frau von Meck puts some strange questions to our subject. She asks, for instance, if he ever had made the acquaintance of Platonic love! Tschaiowsky does not stare the question straight in the face; he beats about the stump and says his answer is to be found in his music. Then they set to arguing that old difference whether or not words are absolutely necessary for the expression of deeper sentiment in music. Of course Tschaiowsky argues that they are not.

On February 10 of this year—1878—Tschaiowsky's Fourth Symphony had its first performance; this took place in Moscow, and that success of which the composer was so certain did not follow. Most of the newspapers passed the event over in silence, but the few reports of it indicate only a small bit of enthusiasm for the work. This was the symphony which he had dedicated to von Meck, and which in the course of letters he so lovingly referred to as "our" symphony. The Meck telegraphed him immediately after the performance, and expressed her great pleasure at the hearing. Acknowledging this Tschaiowsky confesses having received a telegram signed by Rubinstein and the other musical mighty ones; but that they simply said the work had enjoyed a good performance—not a word about its merits; nor had any one written him the slightest praise about it, notwithstanding the score had been in Rubinstein's possession for over a month.

Well worth quoting is Tschaiowsky's answer to Frau von Meck's question as to whether he had a definite program in mind when composing this work. It gives us some idea of the process of composition in Tschaiowsky: "How shall one record all the undefinable feelings which possess one during the composition of a work without special title? The process is purely a lyric one. It is the confession of a soul filled with material which is expressible only in tone; it is something similar to the

poet's case, save that there the result is verse. The difference lies in the fact that music is incomparably richer in means, and that its speech is more subtly fitted for the expression of the thousand different moments of a soul mood. Generally the kernel of the work comes into being most suddenly and unexpectedly. Now if this seed falls on fertile bottom—that is if the joy of work is on one—it takes root with great force and speed; it sprouts, grows, produces twigs, leaves and finally buds. This is the only simile which I can use to picture the process of composition. The greatest difficulty lies in having the seed appear at a propitious time—the rest all comes of its own accord. It would be impossible for me to try to describe the joy that comes over me when a new idea is born and begins to take definite form in its growth. Then I forget everything, act like a madman; everything in me quivers and trembles; hardly have I begun the sketch when a thousand details chase themselves through my head. It happens that while I am in this whirl of fancies some interruption will drag me suddenly out of them. \* \* \* Such an interruption is well nigh awful. Sometimes inspiration will be disturbed for some time through such an interruption, so that I must start to hunt again—frequently in vain. In such a case cool reasoning and technical skill must be drawn upon. Even in the greatest masters I find moments where the organic unity has been interrupted and technic skill has been called upon, so that the different parts appear glued together. But that is not to be avoided. If that mood of an artist which is called inspiration and which I just have been trying to describe would continue for a longer time without interruption the artist could not possibly live through a single day. The strings would tear and the instrument would splinter into a thousand pieces."

Then Tschaiowsky invents for Frau von Meck an imaginary program for this Fourth Symphony; it is fanciful and rather stereotyped—the old story of fate against happiness. He admits that the incompleteness of this attempt to describe in words what he had felt in music awed him.

In the last letter of this chapter he tells his patroness that he has been searching for a boy who is a street singer—one he had heard sing while in Florence some time previously. Finally he locates him, and while still in doubt as to his identity the boy reminds him of the last time Tschaiowsky gave him 50 centimes. Hear Peter Iljitsch's excited description of this meeting: "These words were spoken by a glorious voice, which touched the depth of my heart. What happened to me when he began to sing is not to be described. I cried, I trembled, I melted for sheer pleasure." What a sensitive creature is our Peter Iljitsch! But with it all he has an ear for business. He notes the melody of the folksong—"Perche tradirmi, perche lasciarmi"—and later he used it in his own song "Pimpinella," op. 38, No. 6. In his letter he grows very sentimental over the little singer.

THE following bit of criticism appears in a German paper respecting the performance of an American artist in Munich: "After the artist had rendered the first part of her program with such conviction and soul, expectation was aroused as to how she would discharge an entirely different task and interpret Chopin's thoroughly lyrical, modern music in the changeful plastic of the dance. She acquitted herself brilliantly. Whoever saw her dance will hereafter, as often as he hears Chopin's music, find that memory recalls an image of the impression then felt. The soul of this music, a soul full of sweet emotion, now pouring itself forth in tumultuous joy, now in self forgetting despair, found a visible form and bodily life in the dancer. In these Chopin dances there was no mere imitation, but the creative out-

#### A CHOPIN

#### INTERPRETATION.

burst of the same fundamental temperament which, in the composition, becomes melody and rhythm. In the dance we recognize the only possible art form which can create such a twin sister of the soul of a musical work. Poetry must renounce the attempt because its means of expression, words, can render only that which is already conscious of itself, or feelings united with the phenomena of actuality, but never can descend into the depths of musical experience. The sculptor and painter can only incarnate one fleeting moment and fix it in permanent immobility, but music glides on in eternal changefulness. The dance of the artist, however, and the strains of the composer are two flowers sprung from one root, cradled into the same rhythm by the same breeze. It would be fascinating to go into details, and to point out how spiritually the formal peculiarities of Chopin's music, its richness in melism, the soft flexibility of its melody, the fiery chivalry of its rhythms are characterized by Miss Isadora Duncan's dancing."

After this terpsichorean rendering of Chopin the acrobatic virtuosi of the piano must look to their laurels; even the great Russian Schnabelowopski, who plays the Etude Polonaise with the left hand while his right dallies with the circumambient air, will have to take a back seat.

THE *Revista Musicale Italiana* is now in its ninth year of life and the last number continues to display the excellencies which have always distinguished it. Externally it is all that a review should be—good paper, good type, good ink—and the illustrations are clearly and carefully reproduced. It is refreshing to the eye merely to turn over its

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handsome pages. Its contents, of course, are various, embracing subjects of historical and contemporaneous interest, and passing from grave to gay, from a discussion on the "Genesis of Music" to a profound exposition of "The Respiratory and Circulatory Coefficients of Music," which is far too profound for the present scribe, who does not lie awake o' nights meditating on the effects of acoustic excitations on dynamographic or dynamometric curves, or studying plethysmographic traces of the effects produced by the hearing of a high C. To those who like these things the article will be just what they like, and will be all the more accessible as it is written in French with numerous diagrams. To the ordinary reader the continuation of Tommasini's essay on "Richard Wagner and His Importance in the History of Art and Culture" will appeal more strongly; or if he is interested in the kindred arts the article on the "Froptispieces on Pieces of Music and Lithography" will be pleasant reading.

In these days of short stories, one act operas and criticism by paragraphs some fault may be found with the fact that many of the articles in a given number of the *Review* are continuations; but it must be remembered that such articles are on subjects that cannot be condensed into a column editorial or a few pages of a magazine; they are serious lessons in a serious branch of study that must be spread over a considerable period of time, and they must be considered as such. The first article in the fasciculus before us is an account for the first time of musical representations in Venice at the end of the sixteenth and beginning of the seventeenth centuries. The music of these performances has died away, but the literary portion of them is a valuable contribution to the history of operatic works. Then the musician and the literary person worked separately, each on his own account; the latter took subjects from classical antiquity, the former wrote music to imitate what he thought were antique forms. The list of these performances in Venice between 1571 and 1605 ranges from "The Triumph of Christ by the Victory Over the Turks," in the former year, to the pastorals

presented in the latter year to the Doge Marino Grimani. Strange pieces they were. In a performance given before "The Most Serene Prince of Venice, Nicolo da Ponte" (was he ancestor of our old da Ponte, who wrote the libretto for "Don Giovanni" and died in New York, 1838?), the plot, if it may be so called, is simple allegory, like that of "Everyman." Fortune, Riches, Chorus, Fortune, Riches, Ignorance, Riches, Ignorance, Riches, Chorus, Poverty, Prudence, Poverty, Chorus, Ignorance, Poverty, Fortune, Chorus, Poverty, Chorus. The words of the latter are somewhat like "Sing, O Nymphs of the Adriatic, the boast of Venice, that Fortune distributes Poverty and Riches equally, that Ignorance gives her due place to Prudence. Then crown with our praises the brow of da Ponte." A charming scenario!

But, oh, these pastorals with nymphs and shepherds, and virtues and vices! What a relief it must have been to see in 1599 "The Constant Wife," with only one nymph, one shepherd, four satyrs and the "king's wife Livia in the dress of a page called Dalgino." Are there any new plots?

The article on "Illustrated Titles to Pieces of Music" furnishes in its illustrations many hints to publishers of today, and is valuable to all who wish to trace the history of lithography. Did music influence lithography, or did lithography contribute to the popularity of music, is a question propounded by M. Grand-Carteret. Undoubtedly in the early decades of the late century these illustrated covers of songs did much to make them popular and keep alive under the Restoration the Napoleonic legend, for many of them were designed by the best artists of the day, including Horace Vernet, Madon and their equals.

The most interesting article for lovers of music, it may be repeated, is the concluding part of the essay on Wagner by Vincenzo Tommasini. The author throughout displays admirable impartiality, and, without forgetting that he is an Italian, does justice to the great German. There is nothing in the paper that is not in good taste, and thus it stands in remarkable contrast to some late French performances, such as those of M. Caussy, who writes: "The Germans today, if they do possess a superficial civilization, remain at bottom drunkards and drudges; they are plunged into that monstrous idealism which is protestantism. They have given us, above all, for our edification that picture of their soul, Wagnerian music." Such a man is incompetent to form an opinion on any artistic subject, even the art of vituperation. Tommasini writes, on the other hand: "R. Wagner is the German artist par excellence, and his work is such a perfect synthesis of modern German national culture that we must go back to Æschylus and Sophocles to find one that answers to it." Especially does the Italian give praise to Wagner as a poet. "It can be said that he is the wisest of poets, the most comprehensive and synthetic mind of the present age, who with careful study, the happiest intuition, penetrated the spirit of every religion, every civilization; who with the clearest vision discerned the road which opened before him; who conceived with the greatest ease the idea of his work, and who with the utmost sureness carried his intentions into effect." He bids us note how Wagner penetrated the spirit of mediæval legends, how he transformed, interpreted and grouped them, giving them a new form and a new signification, and then how he penetrated the intimate essence of Beethoven's music; how truly the purest Beethoven of the last manner revives in Wagner, with what wisdom he invented new harmonies, unknown orchestral timbres, how completely he reformed the musical structure, the nature of melody to suit his own demands, how he is a colossus that arresting the course of the thousand streams and torrents of human culture, made them converge into one sole river which flows, majestic and solemn, in its breadth and depth.



Tommasini, like his contemporary d'Annunzio, is, it will be seen, full of Italian elegance and classical allusions. To him music is the Dionysiac art, and poetry and the plastic arts are the arts of Apollo, and it is the union of Apollo and Dionysos that produced the Hellenic drama and the music drama of Wagner. "Wagner created an art essentially Dionysiac and popular—that is, a musical art based on the tragic sentiment of the universe and dedicated to a people that flocks to a theatre as to a temple to fulfill a ceremony nobly religious and moral." Here is compliment to Bayreuth and its priestess and priests!

Between our culture and the art of Wagner the Italian finds an abyss that cannot be filled up, and so he asks: How can Wagner's work live in soil that cannot nourish it? How can it make its way with an air of triumph among the disciples of modern culture? At first Wagner's work was hindered in every way; he was calumniated and reviled as a rebel, but as all original thinkers are persecuted while alive and after death are worshipped, so in the case of Wagner. The front attacks ceased, and the flank movement began. Wagner was called a musical genius, who wrote operas in a new form that could, however, be presented in the theatre on alternate nights with those of Rossini and Meyerbeer. This is the stage to which most of our operagoers have now advanced. Then Wagner is essentially German. Well, no poetry is more Hellenic than Homer, none more Italian than Dante, none more German than Wagner, none more universal than these. The attacks on Wagner arose from bigotry; the present lack of comprehension of the full significance of the man and his work arises from our lack of culture. Nothing is more injurious to art than servile imitation, so we do not want imitation of Wagner. We must have open minds, we must break away from routine, we must not borrow or imitate, we must labor to diffuse among the people the expression of real national culture. This is indeed a counsel of perfection.

We have quoted enough to show that Tommasini is a warm admirer of Wagner's work, a little too meridional at times in his poetic rhetoric, but sincere in his desire to see the creation of grand original art.

We have made no mention of the valuable contribution to musical biography by M. Brenet in his article on the youth of Rameau. Rameau died in 1764, but it is only seven years since the publication of his complete works began. The volumes that have appeared contain, with his first two operas, all that he composed outside the theatre and his earlier works that have been preserved. Each volume contains interesting biographical and bibliographic commentaries.

THE Boston musical season opened on Saturday night with the first concert of the Boston Symphony Orchestra, William Gericke conductor.

It was preceded as usual by the Friday afternoon rehearsal.

THE SEASON IN BOSTON. As a matter of record we give the program. Raoul Pugno, of Paris, had the distinction of opening the virtuoso events:

Overture to Leonore No. 2, in C major, op. 72.....Beethoven  
Overture (Suite), No. 2, in B minor, for strings, flute and piano  
accompaniment .....Bach  
I. Overture: Largo; Allegro; Lentement.  
II. Rondeau: Allegro.  
III. Sarabande: Andante.  
IV. Bourrée I and Bourrée II: Allegro.  
V. Polonaise with double: Moderato.  
VII. Badinerie: Allegro.  
Grand Fantaisie in C major (Wanderer), op. 15.....Schubert  
(Symphonically rearranged for piano and orchestra by Franz Liszt.)  
Symphony No. 5, in E minor, op. 64.....Tchaikowsky  
Soloist, Raoul Pugno.

For next Friday and Saturday the programs are as follows:

Overture, Carnaval Romain.....Berlioz  
Concerto for 'cello.....Rubinstein  
Symphonic poem, Le Rouet d'Omphale.....Saint-Saëns  
Symphony in E minor (first time).....Huber

Elsa Ruegger, the 'cellist, will be the soloist.

There are two Rubinstein 'cello concertos, but the one Miss Ruegger will play is not indicated. The program is not severe, representing a very light texture—unless the Huber (new) Symphony should prove overwhelming.

Boston reports say that Pugno made a most successful appearance there.

Philip Hale said:

Mr. Pugno played with brilliance, elegance, delightful ease, and with an accuracy that was never pedagogic. His reading of the theme in the adagio was exquisite; his playing throughout was that of the intelligent musician and the justly applauded virtuoso. His recitals will be looked forward to with more than ordinary interest.

The Boston Globe said:

Mr. Pugno was heard in the Schubert "Wanderer" Fantaisie, which, in its modern and rearranged form, gives abundant opportunity for the expression of the player's technic. The difficult score seemed apparently simple to the big pianist, with a grace of sentiment, a firm yet delicate touch and with a thorough appreciation of the score. His legato work was smooth and appealing, his runs were given with ease and rapidity, and his whole performance was very enjoyable. His simplicity of manner at the piano wins immediate favor, for he is the personification of modesty and good nature. He was enthusiastically applauded at the close of his performance and recalled many times to the platform.

THE impression made by Mark Hambourg on his first visit to America was so favorable that his reappearance this season is anticipated with the expectation of a high order of piano playing, as

MARK HAMBOURG. he is an artist whose ambitions prevent any cessation of work or application in his efforts to advance himself. His playing this season will surprise even those who have become accustomed to piano playing surprises.

His latest portrait is reproduced on the cover of this issue.

#### WEBER'S MILITARY BAND.

THAT John C. Weber's military band, of Cincinnati, Ohio, can safely be included among the organizations that have become forceful elements in the music of America is well known. The success of the band this summer was almost unprecedented.

Press notices enough to fill one issue of this paper have told the story of the efficiency of Mr. Weber's musicians, and here are a few to be going on with:

Last night's concert was agreeable in every respect, and only served to deepen the conviction that for smoothness of ensemble playing, nicety of phrasing and solid, scholarly musicianship, Weber and his men can hardly be surpassed. The offerings were decidedly varied, the music designated as "popular" rubbing elbows with weightier works.—Louisville Commercial, July 8.

Weber's band began its second engagement at Phoenix Hill Park last night under discouraging circumstances of murky weather. But in spite of the handicap the band played through the full program with the careful attention to detail and the spirited attack that has marked every concert in which they have been heard in Louisville.—Louisville Courier-Journal, July 8.

The crowds which heard Weber through the week were warm in their admiration of the band. Many persons attended each night. Every member of the band is an artist, and they play together with a smoothness and tone quality that are most effective. Mr. Weber has made a fine impression in Louisville not only as a bandmaster, but personally.—Louisville Times, July 14.

Weber week at Fairview has been a series of ovations for the famous musical organization and the clever conductor from Cincinnati.—Indianapolis Sentinel, July 19.

Weber's Band ranks as far as military bands go, in the minds of musicians, next to Sousa's Band. At Louisville, where it played recently in a public park, to which 25 cents' admission was charged, its receipts for a week exceeded \$5,000, and a return engagement was contracted for.—Indianapolis News, July 16.

The opening at Fairview Park yesterday of the second local engagement of John C. Weber's Military Band, of Cincinnati, was a notable event, the audiences that enjoyed the afternoon and night concerts being the largest ever drawn to a public park in this city on a weekday. It is not likely that Bandmaster Weber ever put together a program of a more popular character than the one presented last evening. Each number seemed to strike a responsive chord in the audience, for there were as many encores as regular selections.—Indianapolis Journal.

#### A New Composition for Violoncello.

F. FANCIULLI, the band conductor and composer, has written a lovely romance for violoncello and dedicated it to Louis Blumenberg. Mr. Blumenberg has examined the composition and is so well pleased with it that he will play it in public this season. Recently Fanciulli has been devoting much of his time to composition, and has in manuscript several important works.

## LET THERE BE NO INTERRUPTIONS.

A COMMENT made by a distinguished German diplomatist, who attended Mascagni's matinee at the Metropolitan Opera House emphasizes the truth that, despite our stupid boasts, we have much to learn from our other nations, especially touching our decorum at musical entertainments. The gentleman alluded to went to hear the music, and was astonished to learn that some had evidently gone to listen to their own voices. Seated immediately behind him were two stylishly dressed women who indulged in a great deal of sibilant conversation, to his annoyance and disgust. The whispering was most exasperating when he was listening to the music and trying to catch the light and shade. He several times turned around in his seat and regarded the offenders sternly, but they were either too obtuse or too indifferent to pay any heed to his silent rebuke.

On leaving the opera house the gentleman thus expressed his indignation to his companion, who chanced to be a music critic of this city: "Is there no protection against such conduct here? These women would have been hissed down had they conducted themselves so in any similar hall in Germany. Everybody who was disturbed would have turned on them, glared at them, and hissed them unmercifully. A fine compliment they paid to the great composer and his company, as well as to the audience! Anyone who has attended concerts in Germany will remember that those who have to be hissed down for ill bred interference with the rights of others are invariably Americans or English, who are tarred with the same brush."

We expect people in boxes to show utter disregard for the proprieties. To that we are accustomed; but surely those who can only afford to sit in the body of a hall know better than to arrogate to themselves airs which belong exclusively to the smart set. Nevertheless, such discreditable behavior is always observable when a distinguished foreigner comes over. And still we expect him to gush over the intelligence, &c., of the American audience, and to confess how much he prefers an American audience to any other. And all this we take as a well merited compliment to our superiority!

But while hissing may be recommended as a preventive of whispering, it cannot be approved when resorted to by an insignificant minority as a protest against the granting of an encore demanded by the majority. If the greater part of an audience desire an encore which the performers are willing to give, surely the few who do not want it should be willing to listen; or, at least, to remain quiet. Besides, the hiss as a protest may be misconstrued (and doubtless frequently is misconstrued) as intended censure. The excuse offered by some hisses is that they thereby protest against the common Anglo-Saxon impropriety of breaking into music with applause. But is the latter evil any more reprehensible than the former?

A rule should be adopted and notices posted up in the opera house that applause should not be indulged in during any act. If those in the audience must applaud, let them repress their enthusiasm until the end of the act; or, better still, wait until the entire performance is ended. The continuity of a musical thought frequently is broken by inopportune interruption in the nature of applause.

#### John Demmer Dead.

John Demmer, who for thirty-three years had been organist at St. Mary's Cathedral, in Trenton, N. J., died in that city last Saturday. He was seventy-three years old and a skillful musician. Mr. Demmer was born in Cologne, where his father was organist at the cathedral. Early in life he came to this country, and aside from a residence of five years in Springfield, Ill., he had always resided in Trenton.

#### Mrs. Mary Beebe Cutler Dead.

Mrs. Mary Beebe Cutler, wife of Ethan Horace Cutler, and a former operatic singer, died October 8 at her home, Brookline, Mass., where she had lived for the last year. She was a native of Columbus, Ohio. Her ability in childhood as a vocalist induced her to study for the stage. Her greatest prominence in opera was gained as Hebe in "Pinafore," with the old Boston Ideals, now the Bostonians. She retired from the stage prior to her marriage to Mr. Cutler, which took place at Newton, June 23, 1886. While residing in Newton Mrs. Cutler annually gave a charity concert, in which she took part as a vocalist, and she appeared frequently at other times at concerts in aid of the Newton Hospital and the poor children of that city. She is survived by her husband and three children. The funeral was held at her late home on Friday, October 10.

WANTED—POSITION.—Well known singer, pupil of Henschel, Randegger and Sbriglia, desires position as teacher of vocal music in school of music in or out of New York city for one or two days in the week. Address "C," care THE MUSICAL COURIER office.

## A Few Stray Notes.

**I**N the studio of Francis Walker, the baritone, there is a little water color sketch of a small lane, cool and shady—roses climb over the walls, and olive trees are at the extreme end. To the left there is a small white house with the number 41 in conspicuous figures—it is the house of Eleanora Duse, and back of it, farther down the lane, is that of d'Annunzio, the novelist. The lane is in the little village of Cettignano, a few miles outside of Florence, and it is a favorite place for Florentines during the summer months.

This summer Mr. Walker lived in the Hotel Berchielli, which is not far from the Ponte Vecchio. He was telling me the other day about Florence in midsummer, and from his account it must be a pleasant place.

"Florence in summer," said Mr. Walker, "is very agreeable—it is not oppressively warm at any time. The city is filled with Americans; you see them everywhere, in the theatres, galleries and cafés. Many hotels and pensions which formerly closed in May now remain open all summer. We have delightful musicales at Madame Stefani's—a favorite resort for Florentine musicians, for Madame Stefani is an exceedingly clever woman and an ideal hostess. You would be surprised to find out how much Italians appreciate American singers. There is a Madame Durand in Florence, an American lady from New Orleans. She is well known not only in Italy but throughout Europe and South America, though she has never sung in her own country. You see South America is the Mecca for Italian artists. They have beautiful opera houses, they pay large prices to artists and the climate is mild, which alone is of vast importance to an Italian singer, but above all the Italian population in South America is very large."

"And who is considered the best vocal teacher in Florence?" I inquired.

"Buonamici has a fair reputation," said Mr. Walker, "but Buonamici never remains in Florence during the summer. Del Valle, a Florentine of Spanish extraction, is also a wonderful teacher. He is a remarkable man in many ways. Besides being a teacher he is also a critic and runs an independent musical journal of his own, wherein he lampoons everything to his heart's content. He is one of the most painstaking and wonderful teachers in Europe. The old Italian method of singing has almost passed away. My old teacher Cortesi is as full of fire as ever, but he is considered old fashioned by the present artists, and when he dies the old Italian method will be a thing of the past, as he is the last of the old school. Cotogni, the veteran basso, has returned from St. Petersburg and is now living a quiet life at Rome. Signor Brogi is one of the younger composers who is attracting attention at present. One of his operas was recently produced at Bologna with a fair measure of success, and great things are predicted for him. By the way, I went to the festival at Sienna and heard Perosi's 'Triumph of Death.' It is a brilliant composition in parts, but very uneven. I could talk for weeks on Italy and Florence, for there is so much to see, to admire and to study."

Did you ever study the art of singing by the Christian Science method? There is a certain lady who teaches this method, and it is anything but monotonous. I dropped into her studio for a few moments and was fortunate enough to have the method illustrated. Just as I entered a charming young lady was having her first lesson. She seemed to be quite intelligent, but there was a worried look upon her face.

"Now, my dear young lady," said her teacher, "kindly open your mouth and close your eyes."

I looked around for a box of candy, but there did not seem to be any in the room, so I awaited developments.

The young lady did as requested, but I noticed she clung tightly to her pocketbook.

The teacher continued. "Now, my dear, just imagine you are going to let fall a beautiful, clear high C."

I awaited to hear the high C fall, as did the teacher, but

power? All sickness is imaginary. If you imagine you are not ill, you will be well."

Of course I said nothing, but I wondered if the teacher had ever had the toothache.

"Now will you promise me, my child, to imagine that you are going to sing a perfect high C, and then do so?"

After much persuasion the young lady gave forth a supposedly high C. It was a feeble sort of gasp, a kind of homesick wail like unto a retired fire tug.

"That is not perfect by any means," said the teacher, "but that is merely because you have not used your full will power. That will do for today, child. Three dollars, please! Do not become discouraged, and be sure and come back on Thursday."

By this time I had concluded that I too might give singing lessons, and already I saw myself the owner of a Venetian villa.

After the young lady had departed the preceptress explained the method to me. "You see," she began, "I really have no method; it is all will power. A vivid imagination and a great soul capable of grasping stupendous ideas."

As I did not see any stupendous ideas lying around loose waiting to be grabbed, I sort of hung onto the chair for proxy.

"Yes," she continued, "it is all imagination. Now perhaps you would like to take a lesson?"

"Do I understand, madame," I managed to gasp, "that all you have to do to be able to sing is to imagine that you can sing?"

"That is it exactly. If you want to sing, all you have to do is to imagine you can sing, and you will."

"Then I fail to see why it is necessary to take lessons. Good morning."



A music publisher and a popular song writer were engaged in a discussion when I entered the publishing house a few days ago.

The popular song writer beckoned to me and I joined them, and they went on talking just as though their golden words were not being listened to by a third party.

"It is not your fault, nor mine," said the publisher, "it is the fault of the public. If they want trashy music, I am going to give it to them. I am not in the publishing business just to look at the pretty covers on the songs we turn out. No, sir, I am in for the dough every time."

"I don't blame you for that," said the popular song writer. "I am in for the same thing myself, but I still have a little taste left."

"Taste be hanged!" replied the publisher. "You will be talking about your art next."

"Divine Art!" I murmured, "how many cheap songs are perpetrated in thy name!"

"But what is the matter with the words of that last song you sent back to me to change?" stormed the song writer.

"Too highfalutin', my young friend. We don't want poetry. We want common everyday sense—something to touch the people."

"Oh, I trust you to touch the people," said the song writer.

"Sure, that's my business. I would like to know where you would be if it were not for people like me."

"That's all right, but what is the trouble with the words in that last song?"

"I just told you."

"Well, be more specific."

"You want more sentiment in it; put in more about the babbling brook and the beautiful maiden—you know the kind of maiden I mean, don't you?" said the publisher, turning to me.

"I suppose you mean the kind of girl one has to look at through smoked glass in order not to be dazed."

"Sure, that is it," he replied, "and our friend, the song writer, knows what kind I mean."

"Yes; you want slush, maudlin sentiment."

"Something about Wootsy Tootsy, ain't she de pride of Fifth avenoo?" I suggested.

"Yes, that is it."



**A New Beethoven Bust.**

The picture above is from a very recent photograph of a new work by the Parisian sculptor Fix-Masseau. The Beethoven here modeled is the master of the Third and Fifth Symphonies, not he of the joyous Seventh. The depth, force, power and tragic nobility of the great German are exquisitely brought out in this new work by a Frenchman, which is now owned by an American.

The work in question was exhibited at last summer's Salon in Paris, and was bought and is now in the collection of Victor Harris, of whom all our readers know.

Mr. Harris tells us that he will be pleased to show the original of the above to those who would wish to see it, on any day at 1 o'clock in his studio.

nothing happened, so I dropped a pin to relieve the silence. At last the young girl said she simply couldn't do it.

"Try!" persisted the teacher.

"I am," replied the pupil.

"Use your imagination, my child—bring your will power to bear—it is very simple. Now just imagine you are going to let forth a perfect high C."

The young lady tried hard—I really think she worked her imagination overtime, but no high C came forth.

"It is very easy," said the teacher; "now listen to me." And she sang a high C. It was certainly exquisite. I began to think the young lady must be dull.

"Now that you see how simple it is, my child, please try it again."

"I cannot do it," persisted the girl.

"Nonsense, my child, nonsense; that is what all of my pupils say at first. You are too easily discouraged. Do you not know that we can accomplish anything by will



"Then I suppose you don't want Shakespeare put to music?" said the song writer caustically.

"Who was Shakespeare?" inquired the music publisher.

"I know of a cigar by that name."

"Shakespeare," I replied, "was a guy in the Middle Ages who ran a theatrical trust."

"Then I guess he was all right."

David Baxter, the Scotch basso, arrived in New York on the Lucania last Saturday. Mr. Baxter is a young man who impresses one as having a vast amount of will power—and it is not surprising to learn that he has fought his way against great difficulties. He worked his way through the University and became an engineer, which profession he has followed for seven or eight years. He has studied music for several years in both Berlin and Paris, and needless to say Mr. Baxter is no longer an engineer by profession.

"Berlin seems to me a better place to work in than Paris," said Mr. Baxter; "there is an air of solidity which compels one to work. London is too commercial, and Paris, well Paris is a little too gay. It is essential to a singer that he study in both countries—he gains two methods, also a knowledge of two languages and a broader vision of life. There are many teachers who thrust French and German songs upon their ambitious pupils, who ape their pronunciation and make spectacles of themselves. As soon as pupils can sing 'un petit chanson' they seem to think it places them in a class apart from others. Of course we are all ambitious, but that is no reason why we should overleap our capabilities.

"America I suppose is probably the most ambitious country in the world, and you have many great singers. London seems to me to be rather a disadvantageous place for a singer, because he is liable to settle down there, sing season after season in the same round of concerts, lead an easy, placid life and finally become a permanent fixture. When a singer starts out to conquer London he is sort of tolerated, finally he may be placed on the same program with several important artists, and though he may be an excellent singer no notice is taken of him. People merely say 'I wonder what right he has to sing. I never heard of him,' and critics say nothing. Fulsome articles are written about renowned artists; all others are completely ignored. The new singer may be brilliant, but it is of no avail.

"The English concert going public must see him season after season at the regular round of concerts until finally they recognize him just as they remember certain ornaments in an old theatre after seeing them a number of times. A mediocre artist by singing for a number of years at a certain number of concerts will finally establish a reputation. London criticism consists of merely reporting the different concerts and praising only the great artists, but in America it seems to be different. Critics really criticize what they like. If they are satisfied that an unknown singer is worth while, they say so irrespective of where he comes from and however small his reputation may be. Then again Americans are more volatile, more cordial than the English. I think I shall have a pleasant visit in America, and I am anxious to see as much of it as I possibly can, for I expect to find it interesting and wonderful."

#### Mary H. de Moss Dates.

MRS. DE MOSS is booking many important dates, a few of which are: Philadelphia, concerts, October 21 and 22; Brooklyn, with Kneisel Quartet, October 23; Pittsburg, "The Creation," November 25, and "Flora's Holiday," by H. Lane Wilson, at Sherry's, November 20.

She has been engaged by Mr. Riesberg as soprano soloist at his church next Sunday evening, with Robert Hosea, baritone.

#### Heathe-Gregory—Journet.

HEATHE-GREGORY and Marcel Journet will give their joint song recital at the Club House in Tuxedo, November 1. The same program will be given by both artists at the New York College on a day to be announced later.

## A NOTABLE PRODUCTION.

### Julian Edwards' "When Johnny Comes Marching Home" an American Opera.

**W**HEN Johnny Comes Marching Home, a new light opera, by Julian Edwards, was produced for the first time the night of October 6, in the Detroit Opera House. Its success was overwhelming. This opera is essentially American in every respect, having the Civil War as a background, nor does its Americanism remain entirely with the libretto, for on looking over the score we perceive that Mr. Edwards has happily used many of our national melodies and plantation songs as motives for thematic development.

One particularly noticeable feature is a dramatic quintet (during which some important dispatches are stolen by

ticulars outdone his contemporaries in the line of light opera. The masterful manner in which he has handled the score, his musicianly counterpointing of our stirring national airs, and his orchestration could hardly be too highly praised. He rises to an unusual height of musical grandeur in the second act finale. The solos are melodious, pleasing and artistically woven. One is tempted, after listening to the score of this work, to compare the composer to Sir Arthur Sullivan. One enthusiast, indeed, suggested him as a composite Sullivan, Meyerbeer and Offenbach. This opera will go far toward establishing Mr. Edwards as the foremost composer in America.

#### The Story of the Opera.

A writer in the same paper gives the following analysis of the opera:

The time was ripe for an opera of the Civil War in America, and with his usual luck and timeliness Fred C. Whitney brings home the harvest. A new opera dealing with that colossal event—one of the most momentous in human history—named "When Johnny Comes Marching Home," by Stanislaus Stange and Julian Edwards, was sung for the first time in public last night at the Detroit Opera House, by the Whitney Opera Company. The theatre was filled with eager and expectant music lovers, the representative people of the community, and the work of the company was received with extraordinary favor. In a laborious experience of more than forty years as a professional observer of the acted drama the writer of this record (speaking of the performance up to the close of the first act) recalls no such triumphant opening. Enthusiasm took hold of the multitude, and most of the musical numbers were repeated in obedience to imperative calls. Pictorially the work is magnificent. Historically, it is deeply interesting, as an object lesson to the younger generation in many things pertaining to war time—the costumes of our women, the military dress of our officers and men, and even the awkward angularities of our fashionable dancing in the early sixties.

The opening scene is intended to represent the headquarters of the Union General Allen. A gay company of young Southern women enters. Presently an equal number of Union officers appear and after a little preliminary sparring they all fall to waltzing with infectious spirit. The effect of the huge hoops worn by the ladies is more or less bizarre, but before the act gets well along these are seen to be humorously picturesque and a necessary part of the historical picture. This act shows both librettist and composer at their best. The action is dramatic. It goes with magnificent swing and it discloses a singularly felicitous union of sentiment. A striking instance of this happy blending is the incident of the love making between General Allen and Mrs. Pemberton, a widow, and the seemingly accidental and simultaneous singing, by an invisible chorus of the widow's negro slaves, of the plaintive "Massa's in de Col," Col Ground." The working up of the first act finale is superb. The dramatic phase of it is a blood stirring illusion as of an entire division of soldiers on the march to battle, and the musical effect is produced by a clever interblending of Union and Confederate airs. The influence of this combination on the spectators was resistless, and cheers and applause rent the air. There were several curtain calls by way of emphasizing the general delight. By that time all the principal artists had made their calling and their election sure, and they continued in high favor till the late—very late—descent of the final curtain.

In point of action the second scene has less material that appeals to the patriotic impulse, though its musical excellence is undoubted, and the scene in which it passes is exquisite. It is an exterior of a fine old Southern mansion on the bank of the Mississippi River. The house itself is what is known in stage parlance as "practical," with its broad and solid veranda, vine embowered walls, noble trees in the immediate foreground and a night view of the river with shimmering light on the water, fireflies darting in the air and a merry company of darkies in a frolic of song and dance. This is preliminary to an excursion into the melodramatic, where we are introduced to a comedy villain and to a complication that involves the hero in seeming guilt as a spy. All this consumes much time and wanders perilously close to dragginess; but again the composer comes to the rescue with one of his incomparable finales, and the scene closes with popular enthusiasm again at a high pitch.

Act third is in two scenes—the encampment of the Federal Army, a fine composition and a slightly spectacle, and a view that is noticed on the bills as "Prior to the Declaration of Peace." This is from the brush of Ernest Albert. The others are by B. Frank Dodge and Homer Emens. Mr. Whitney has never offered here more striking examples of the modern art of scene painting.

The Detroit Journal of October 7 devoted several columns to the production, illustrating several of the situations. This is a part of the article, which, though entirely laudatory, is too long for reproduction here.

Has America at last been given a light opera that is at once a light opera and American? Since 8:15 o'clock last evening events have happened which seem to give us sufficient grounds upon which to base this hope, long deferred. Those events transpired in the Detroit Opera House, where an audience, the most brilliant and responsive in the history of the house, had gathered; where Fred C. Whitney's new martial opera, "When Johnny Comes Marching Home," was given its first production before the American public; where friends applauded and cheered friends; where impresario, librettist and composer stood bowing helplessly in the glare of the footlights, holding frantically to one another's coat tails and saying inarticulate and meaningless things, while the people in the seats and the boxes and in the flies cheered and thumped together gloved hands.

It seemed at one time as though the audience could hardly refrain from clambering over the footlights and kissing every one on the stage. Had the Whitney family numbered some 2,000 cousins who



JULIAN EDWARDS.

a Southerner from a Northern general), which has for its basis the "Suwanee River."

A still stronger effect is made toward the close of the first act, where the troops in marching to battle, accompanied by fife and drum, sing snatches of popular war songs, combined with a stirring march, the whole reaching a climax with the song, "My Own United States," which bids fair to become a national air.

The plantation scene in the second act has been treated poetically, the composer avoiding the vulgar, up to date coon song, and instead availing himself of the negro melodies of long ago, which are deftly interwoven and blended with his own characteristic music.

The finale of the second act is pretentious for a light opera; some may consider that it borders on the old fashioned, grand opera finale, but perhaps the dramatic situation demands it.

Take it altogether, it is a typical American opera, with an American subject, American music for an American public.

From Detroit the opera goes to Buffalo, Toronto, Montreal; opens on November 17 at the Boston Theatre, Boston, for six weeks, and comes to New York on January 1.

#### The Composer Praised.

The Detroit Free Press thus extols the work of Julian Edwards, the composer:

To Julian Edwards, the composer of "When Johnny Comes Marching Home," belongs the distinction of having in many notable par-

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were holding a long delayed family reunion there could not have been more enthusiasm, more infectious jubilation.

Of course, it was a very momentous incident in the career of Fred C. Whitney; also in the careers of those ladies and gentlemen of the cast and the gentlemen who had pondered over the lines and the notes and an attractive combination of the two. The production is extremely pretentious. A really tremendous effort has been made to give the American people a composition which has for its theme the most stirring event in American history, the Civil War. The outcome of last evening's opening was of vital interest to those whose exertions of the past many weeks have been centred on last evening's production.

But beyond all this, the production of "When Johnny Comes Marching Home" was, if one has read the signs correctly, of importance to the American people, as the first step toward perpetuating in tuneful lyrics the great war of the rebellion. If this has been accomplished, it is to Julian Edwards that we must turn—to Mr. Edwards, American composer. In this production he has risen far above the demands of the musical comedy, the pink tighted choruses, the grotesque comedian, the meaningless conglomerations which have clipped pages from American history, simply to take advantages of the costumes and the dialect. But Mr. Edwards has given us music, American music, music that was sung when they marched through Georgia, music that was sung when they of the South were fighting for secession and music that, now reunited, the great American people sing, when they flourish, an indestructible nation. At intervals the music rises almost to the height of grand opera. Again, it is dainty and as exquisitely counterpointed as the work of the whimsical Michael William Balfe. There is no drumming over a single theme to pound it into the whistling public for advertising purposes. It is music that we believe will last, that will mark "When Johnny Comes Marching Home" as the first in the procession of legitimate, typical American operas. That alone were a sufficiently important accomplishment for "When Johnny Comes Marching Home."

Miss Zetti Kennedy sang their respective roles charmingly and responded to many encores. Others of the principals have been carefully and happily cast. The chorus—and it is an enormous one—is exceptionally well drilled. For a first night the performance went with a smoothness and finesse that was little short of remarkable.

In résumé, it seems safe to predict that Messrs. Whitney, Edwards and Stange have won a victory. There must be pruning, for the performance drags in spots, particularly in that second act, where the unwieldiness of the plot threatens to smother the herculean efforts of Mr. Edwards to inspire the situation with action. We should really keep our eyes on "When Johnny Comes Marching Home," for while it will meet more critical audiences than the assembly of responsive friends that greeted it last night, it has one element which must appeal to the most captious of us, and that is its undeniable Americanism.

The *Detroit Evening News* also published an illustrated article of several columns. The notice concluded as follows:

The new opera is a success. That matter was determined before the performance had been in progress twenty minutes. There are a few rough spots and another week will bring a smoothness which robs the first nighters of the joy of uncertainty. The lovely ladies are not yet accustomed to skirts of the appalling circumference that their mothers wore when girls. The singers are not yet all up to the music allotted them. It may even be found necessary to make changes in the cast before the limit of effectiveness is attained, but it would be captious to dig out slight imperfections in a piece which is a riot of color and movement, which has such an excellent story and such a wealth of musical offerings that half the number would carry a less pretentious work to an unqualified success.

The *Detroit Tribune*, in the course of a long criticism, said:

Seldom has an audience of fashion, intelligence and refinement assembled to such good purpose as that which witnessed the first performance in any theatre of the magnificent new comic opera, "When Johnny Comes Marching Home," at the Detroit Opera House last night. New laurels for his wreath were gained by Fred C. Whitney, the impresario, whose labors for the comic opera have been as distinguished as they have been successful.

The splendid audience was itself a tribute to Mr. Whitney and Mr. Edwards, had the curtain never risen on the new production. But it did rise on as original and striking an operatic piece as the local stage has seen in some years, and fell to the plaudits of a most appreciative host which occupied every seat in the house and overflowed into the corridors.

#### MR. FROHMAN'S SUNDAY NIGHT CONCERTS.

DANIEL FROHMAN announces a series of concerts through the month of November at the Metropolitan Opera House. Walter Damrosch and his orchestra of seventy players have been engaged for the series, and the list of soloists includes Ossip Gabrilowitsch, pianist; Mlle. Zélie de Lussan, Mme. Charlotte Maconda, Miss Shanna Cumming, Herr Anton van Rooy, Herr Andreas Dippel, Gwilym Miles, M. Marcel Journet, the basso. Miss Elsa Ruegger and other prominent artists are being negotiated for. There will also be a choral festival evening, when a chorus of 1,000 voices will sing. The first concert is to be given November 2, when Mr. Gabrilowitsch will make his first New York appearance this season, and Madame Maconda will be the vocalist.

#### Grace Preston.

MISS GRACE PRESTON, after a year's rest, has been induced by many cordial demands for her appearance to return this season to the concert field. This gifted young American contralto, by her rare personal charm, finished art, and very beautiful voice, has earned and maintains a position second to none in this country. Her versatility, and the range of her rich and beautiful voice, enable her to acquit herself with equal distinction in oratorio, concert and recital. Her bookings will include private as well as public engagements in New York and all the principal cities in the East.

#### ELECTA GIFFORD'S SUCCESS IN AUSTRALIA.

FEW, if any, singers have undertaken an Australian tour and come through the ordeal with the success and satisfaction which characterized the recent antipodean trip of Miss Electa Gifford, who has just returned from that far away continent. Miss Gifford arrived in New York recently from San Francisco, looking well and jubilant, both over the results of her long journey and the prospects of the best American season she has enjoyed since her advent into high class concert work.

Miss Gifford is an Ohio girl, and since her remarkable coloratura voice was first noticed her many friends have watched her sure and steady progress in the world of song, born only of hard, diligent, conscientious study both at home and under the most qualified teachers in Europe.

Miss Gifford was not long in Europe before she was heard and engaged by the Royal Opera, of Amsterdam, Holland, where she scored immense favor and became a decided favorite with the young Holland Queen, Wilhelmina. Miss Gifford received lavish praise from the foreign press in her opera roles, especially of her interpretation of the roles of Sulamith, Marguerite, in "Faust," Philine and other prominent parts. And when, after many entreaties Miss Gifford abandoned temporarily the strenuous life of the opera singer for that of the concert platform, there was found a ready welcome awaiting her.

In her recent Australian tour Miss Gifford again sustained all the pleasant things that had heralded her coming, and she not only proved a great musical and artistic success, but a social favorite as well. The antipodeans marveled at the breadth of her upper register, where she sings F above high C with ease and an incomparable clearness.

There are few American singers who can visit Australia and appear successfully in some forty-odd concerts, leaving a favorable impression as did Miss Gifford. The young artist sang six times in Melbourne, six in Sydney, four in Auckland, four in Wellington, the capital, besides visiting many other interior cities. The following press comments well bear out the above:

Miss Gifford was a success. Her voice was brilliant and resonant and she sang with ease and culture in such an extremely hard test piece as Ambrose Thomas' Mad Scene for Ophelia, from "Hamlet." Miss Gifford's runs were smooth and her "staccato" passages sure and well defined, and displayed to remarkable advantage the high compass of her voice. An encore was loudly demanded, and Miss Gifford sang in German, and with taking style a pretty "Slumber Song," by Taubert.—Melbourne (Australia) Argus, July 14, 1902.

Miss Gifford sang Godard's Berceuse with perfect taste, while in this and her other numbers, an old English Pastoral and an Irish Folksong, by Foote—the latter an encore and a charming one—she exhibited that complete control over her voice and breadth which it should be the aim of every singer to acquire.—The Age, Melbourne, Australia, July 18, 1902.

Miss Electa Gifford, the soprano, and an actress, was certainly a revelation. She sings high class operatic music with an ease that comes from natural gifts, cultivated to the highest point by good methods. At every concert she has been seen in yet another phase, as herself, and this is by no means the least enjoyable of the three. She has a most attractive personality; her smile and manner are irresistible, and the audience falls in love with her on sight.—Punch, Melbourne, Australia, July 17, 1902.

Miss Electa Gifford sang the Mad Scene from Hamlet (A. Thomas) in a style that shows that in declamatory and dramatic music her voice assumed the needed power and resonance. Moreover, her execution is fine, the closeness of the shakes and evenness of the longest and most rapid of chromatic passages being admirable. Having been enthusiastically recalled, Miss Gifford substituted, by way of contrast, the old time and now seldom heard serio-comic ballad, "The Lass With the Delicate Air," to the extreme delight of the audience.—Sydney (Australia) Herald, July 28, 1902.

Miss Gifford sang Delibes' "Bell Song," from "Lakmé," with much charm and tenderness. The vocal possibilities are sharply taxed, and well calculated to display the gifts and graces of a brilliant soprano, such as Miss Gifford had no difficulty in proving herself to be. She has a phenomenal upward range, and took without effort E and F sharp in alt. Her vocal resources are admirable, and are employed with every mark of the well cultivated singer. As an encore Foote's "Irish Folksong" was given and received with great favor.—Sydney (Australia) Daily Telegraph, July 25, 1902.

sharp in alt. Her vocal resources are admirable, and are employed with every mark of the well cultivated singer. As an encore Foote's "Irish Folksong" was given and received with great favor.—Sydney (Australia) Daily Telegraph, July 25, 1902.

Miss Electa Gifford sang brilliantly Filina's Polonaise air from "Mignon," one of the more acceptable of the many difficult repertory pieces which high sopranos affect, and as an encore Taubert's "Slumber Song," which was prettily given in German. The American soprano made her chief artistic success in Schubert's wonderfully original and attractive song, "My Sweet Repose," in which the long sustained phrases, dying away to a pianissimo, were skillfully rendered, and the singer was then warmly encored for Schubert's fine song, "Auftrage."—Sydney (Australia) Morning Herald, July 30, 1902.

Music teachers of Melbourne are recommending their pupils to copy the American soprano, Electa Gifford, as to methods of breathing. The sages of the singing world say her method is perfect.—The Bulletin, Melbourne, August 2, 1902.

Miss Electa Gifford's numbers aroused an enthusiasm quite as great as those of Mr. Gérardy. The soprano was in splendid voice, and the Polonaise from "Mignon" was a magnificent vocal triumph. The audience recalled the singer six times in the endeavor to induce her to accede to an encore. Miss Gifford's other numbers were "Oh, Had I Jubal's Lyre" (Handel) and "The Nightingale's Song" (Nevin). At the close of this group Miss Gifford was accorded an ovation.

Miss Gifford will be in America until June, when she goes to London.

#### GABRILOWITSCH AT BUFFALO.

THE young Russian pianist scored one of the greatest successes of his career at the Buffalo Philharmonic concert Sunday week. Here are some of the flattering press comments made on his playing:

Ossip Gabrilowitsch was the bright particular star of the regular concert at Convention Hall yesterday afternoon. As soon as the great artist appeared before his audience he was greeted with great applause, which was stilled the moment he took his place at the piano. His first number, the Concerto, by Rubinstein, was played with all the familiarity of a master.

For his second number he played a Nocturne and Valse by Chopin, and the Polonaise by Liszt. Again he was obliged to respond to an encore and gave the "Nachtstück" by Schumann.

Gabrilowitsch is as great and is greater than Paderewski, said many of his hearers yesterday. He plays with all the finish of a master, his tone pictures are delicate and his technic unquestioned.—Buffalo Enquirer, October 13.

Ossip Gabrilowitsch, the young Russian pianist of whom Buffalo music lovers had been expecting so much, appeared at the concerts at Convention Hall yesterday afternoon and demonstrated that all that has been said of him does not begin to complete the tale of his wonderful talent. He is one of those rare artists who appear at intervals in the music world, whose genius marks them for a niche in the annals of fame, and whose talent startles the world by the richness of its power.

Of his style it may be said that he has rare depth of expression, finished technic and simplicity of manner. After the first few bars of his first number had died away in the vastness of space in Convention Hall, the audience fully realized that a master was at the piano. Gabrilowitsch at once establishes himself in the favor of his audience by the extreme simplicity and unaffectedness of his manner. He is absolutely without affectation, and, as he plays, seems to forget his audience and all his surroundings in his music. He lends to his playing all the power of an intensely poetic disposition.—Buffalo Commercial, October 13.

More press notices will be printed in our next issue.

#### MASCAGNI SUNDAY CONCERT.

THE concert at the Metropolitan Opera House by Mascagni last Sunday night drew a large audience. The orchestral numbers were "William Tell" overture, "Tannhäuser" overture and the introduction to "Iris." Several of the artists of the Mascagni company were the soloists. The introduction to "Iris" evoked such enthusiasm that Signor Mascagni was compelled to repeat it, although it was the last number on the program. Seldom has such a demonstration been witnessed at the opera house as at the conclusion of this concert. It was a red letter night for Mascagni.

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## OPERA IN ENGLISH.

## Progress on Both Sides.

**T**HE recent permanent success obtained by the Moody-Manners Opera Company at Covent Garden, London, in English opera in the vernacular has been heralded as a decided step in the direction of purifying the operatic stage in England through the encouragement of home talent and the fostering of music with English text. In this there is to be found a purification in various directions and an evidence that the English speaking people are getting tired of the parrot like performances in foreign tongues, which are not understood by the audiences and which offer no means of a higher native culture in music.

For this and other reasons the following article from the Springfield Republican is worthy of indorsement and is reprinted in this paper in full. We need opera in English, and we require it more than ever now that we have heard opera in Italian as it is done in Italy by Italy's own people. We shall never have a Mascagni here unless we first cultivate opera in our own land in English:

One of the most hopeful signs for the future of opera in America is the success achieved by Henry W. Savage in his experiments in giving the standard operas in English. His company is now in Boston giving a month of opera, during which the works to be performed are Verdi's "Il Trovatore" and "Aida," Gounod's "Faust," Wagner's "Lohengrin" and "Tannhäuser," Balfe's "Bohemian Girl," Bizet's "Carmen," and Flotow's "Martha." A music lover from this neighborhood, W. S. M., who has heard a great deal of opera in several European countries, sends the Republican some interesting impressions of the performances of "Il Trovatore" and "Lohengrin":

This repertory, it will be admitted, is popular, varied and classic, but the advocates of English sung opera may rightfully ask: Why not an American opera—Professor Paine's "Azara," or Mr. Chadwick's "Judith"? The American repertory is small, it must be confessed; but it will not grow larger if impresarios, like Mr. Savage, who believe in all round, strong English representations, continue to ignore native compositions.

Another query with reference to Mr. Savage's repertory: Why always the excellent but threadbare "Faust" and "Carmen" and "Martha"? Excellent operas, all of them, but we hear them every year. Why not Goldmark's melodious "Cricket on the Hearth," Nicolai's charming "Merry Wives of Windsor," Goetz's tuneful "Taming of the Shrew," or Nessler's romantic "Piper of Hamelin"? Why not a Lortzing or a Saint-Saëns composition? It will be said, doubtless, that these are not known, that they are accordingly not popular, and that new operas are always expensive to stage. But what impresario has demonstrated that our people would be less interested in these operas than in the traditional list? And the argument of expense and labor of staging and study can scarcely be brought forward in this instance. Mr. Savage's fresh and artistic production of the four operas already given carries the conviction that he is not giving us cold victuals that have been warmed over. The special study made by Mr. Savage's company for each and every opera so far produced, has merited the universal admiration of the Boston critical fraternity.

The mise-en-scène is surprisingly artistic. The costumes are fresh and in good taste; the stage management so much more effective than one is accustomed to find in grand opera in America; and the orchestra, while not large, represents very satisfactorily the different divisions of the score. The brass is not loud; the strings are obedient to direction, and the wood wind instruments are de-

lightfully satisfactory. The orchestra is directed by N. B. Emanuel, who is both commanding and conscientious. He tolerates less noise than Mr. Damrosch; he is less drowsy and phlegmatic than Mr. Flon; and he does not continually "ride on a whirlwind as though directing a storm," as Philip Hale last year so appropriately characterized Mr. Sepelli.

The chorus, in these days of expensive stars and minimum rehearsal practice, is a matter of wonder. The faces of the choristers are young; their voices are fresh, and an atmosphere of artistic conscientiousness actually pervades their stage work. We have long since ceased to expect young faces and young voices in a grand opera chorus, so that Mr. Savage's innovation comes as a joyous surprise. The female choristers of the grand opera, as a friend recently remarked, look as if they were suited for nothing but an obesity cure; and Philip Hale said of Grau's male choristers last March: "They have been steeped in operatic crime until even their voices are callous."

Verdi's melodic "Il Trovatore" was sung four times last week—one may truly say sung, and use that much abused word advisedly. Miss Norwood, who took the part of Leonora, has a rich and flexible soprano voice, and a stage presence that is commanding. She is not, however, at all times dramatically effective, although in the Miserere scene she gave evidence of greater possibilities in this direction. John F. Sheehan, who is well known in Boston music circles, and has many friends in Springfield, represented the troubadour. Mr. Sheehan is altogether too stately and tragic for a music drama of the romantic character of "Trovatore," and, while possessed of a robust tenor voice, in this opera, at least, he failed of expected effects.

Miss Ivell sang and acted the gypsy with commendable perfection. She has a rich contralto voice that has marked dramatic coloring, and her acting is both passionate and sympathetic. Winifred Goff's conception of the troubadour's rival was not a bad piece of acting and singing. He has an agreeable baritone voice, but he is sometimes careless in the production of his tones. The secondary characters in Mr. Savage's presentation of "Il Trovatore" were, without an exception, entirely satisfactory, and a Boston daily very appropriately said of them: "They sang with life and acted like human beings, and not as the customary grand opera automata."

While less meritorious than the performance of "Il Trovatore," Mr. Savage's production of "Lohengrin" this week compares favorably with German opera houses as good as those at Halle and Nuremberg. The most apparent defect was in the size of the orchestra. The parts seemed less well balanced, and certain instruments which Wagner uses with so much effect in the score of "Lohengrin" were missed as the opera progressed. There were ragged edges, too, here and there, but these are certain to disappear with subsequent repetitions. This first representation of the swan knight was in the main satisfactory, and it scores another victory for Mr. Savage and his artists.

Miss Gertrude Rennyson's interpretation of Elsa was not that of the beautifully romantic and poetic Terina, but it was not without manifest merit and high credit to the Boston soprano. One might wish her a bit more tender in her acting, but her voice is lovely, her high notes are clear and pure, and her action generally is relevant. Mr. Sheehan appeared to better advantage in "Lohengrin" than in "Il Trovatore," but it requires an elastic imagination to fancy the son of Parsifal, keeper of the Holy Grail, tipping the balances at something more than 200 (English system of weights and measures). In dismissing the swan, his notes were so muffled and suppressed that he was scarcely heard by holders of front seat tickets, and an inconsiderate canine in an adjoining building kept up an incessant howling during the "Abschiedslied," and this, too, in utter disregard of Wagner's score. Mr. Coombs made an excellent herald. His tones are pleasing and his enunciation is delightful. Francis Boyle made a very satisfactory German emperor. His presence is good and he has some fine firm high notes, but some of the deeper tones in "Lohengrin" were too low for his register. The parts of both Ortrud and Telramund had been well assigned.

Mr. Savage's company sings every night to a crowded house. The audience is appreciative. The matter of applause needs reform in Boston, as everywhere else. Some of the finer pianissimo sections of the score are lost because of the uncontrolled admiration of the auditors. In one particular, however, the audiences at the Tremont Theatre are a vast improvement over those one is accustomed to see at the Metropolitan Opera House in New York. Arrival after the opera has begun and departure before it has closed are the exception—not the rule. And chattering and whispering are so rare that one might well invite Gotham opera goers to go to school at the Hub for a season in music manners.

## GREGORY HAST.

**A**T the recent big music festival at Worcester, England, Gregory Hast, the noted English tenor, was one of the star soloists. A new composition, "The Temple," by Walford Davies; Dvorák's "Stabat Mater" and Mendelssohn's "Hymn of Praise" were the works in which Mr. Hast sang the tenor part; and the press spoke as follows of his performance and artistic success:

What tenor's art in oratorio is more delicately fashioned, more finished in care and sympathy than Mr. Hast's? His great and commanding success deserves more than passing notice.—Westminster Gazette.

Too much praise can hardly be given to the exceptional rendering by Gregory Hast of the difficult tenor part in Davies' "The Temple." Polished to the finest point, instinct with the sincerest sympathy, it was a memorable piece of work.—Manchester Guardian.

The vocalists were Madame Albani, Miss Ada Crossley, Gregory Hast and Andrew Black. All sang with skill and fervor. \* \* \* Mr. Hast's delivery of the tenor music should not be overlooked.—London Morning Post.

The interpretation of the music by Madame Albani, Miss Crossley, Mr. Hast and Mr. Black was one of the best of the festival.—London Standard.

In this work Gregory Hast found his best opportunity. He gave the solo in an artistic manner, and he was excellent in the duet. His voice has a manly ring and his scenes were given with real power. The effect was decidedly impressive. Altogether, the performance was extremely good.—Birmingham Daily Post.

## Charlotte Maconda.

**M**ME. CHARLOTTE MACONDA, the distinguished coloratura soprano, is the only vocalist engaged for the first of Daniel Frohman's Sunday evening concerts, November 2, at the Metropolitan Opera House. Ossip Gabrilowitsch, the eminent young Russian pianist, will make his first New York appearance of his present American tour on that evening, with an orchestra of eighty under Walter Damrosch. Madame Maconda's bookings will take her South immediately after November 2, and extend as far West as Minneapolis, November 25, and Cincinnati, December 11.

## Benefit for Mrs. Gardner-Coleman.

**A** BENEFIT concert will be given tomorrow evening (Thursday) in the Washington Avenue Baptist Church, Brooklyn, for Mrs. Eva Gardner-Coleman, the solo soprano of the church. Mrs. Coleman has been seriously ill for months, and her friends are working heroically to assist her at this time. The following artists have volunteered their services, and these will be heard in an elaborate program: Mrs. A. Douglas Brownlie, soprano; Miss Elsa Vandervoort, alto; the New York Banks Glee Club; Hubert Arnold, violinist; William G. Hammond, piano; Edward P. Johnson, tenor; Rusling Wood, bass.

## Hugo Steinbruch,

**H**UGO STEINBRUCH, the newly elected conductor of the Brooklyn Saengerbund, has opened a studio at Steinway Hall. Mr. Steinbruch will give instruction in piano and in harmony and counterpoint and in voice culture.

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# MASCAGNI'S "IRIS."

**D**ESCENDING to the cold, prosaic world when the last note of Mascagni's "Iris" dies in the distance of an astonished memory, we turn around and ask the first person at hand if this is not really the birth of a new operatic *sprache*. "Iris" reminds one of a vast chain of mountain ranges, where one skips lightly, in fancy, from crest to crest, oblivious to the series of cañons and valleys, for the entire work, book and music, leaps from one lofty achievement to another with dizzy abysses of emptiness between.

What can one write of such a mystical, illusive theme, where the allegory of the prelude and first act gives place to the realistic allegory of the second act, which melts into the allegorical realism of the third act and finale? It is a matter of supreme regret that New York must rest its acquaintance with Mascagni upon "Iris," for Mascagni himself finds "Ratcliff" his strongest work, and this will not be given here because of the many vicissitudes which have beset the organization, and which have made proper rehearsals under proper circumstances impossible. These experiences have at least served to emphasize what THE MUSICAL COURIER has been agitating for many years, namely, that so much patronage and money are deflected into unproductive sources, that nothing is left for meritorious and stable enterprises, and as there is no opportunity in America for these ventures, there are but few firms able to cope with the situation, which is the most tyrannical of trusts.

We can but try to present to our readers something of the argument of "Iris," for you must be familiar—intimate, with the libretto or much of the music is barren of significance. The curtain rises upon the approach of dawn. All nature awakens slowly to life, light shines upon Fusiya, and Iris, a little Japanese girl who lives alone with her blind father, steps from her house, disturbed by an ugly dream of monsters, but the sun brings reassurance, and she raises her doll three times in salutation to the great orb. Osaka, who is in love with Iris, and who is a dissolute specimen of society, and Kyoto, his tool, see the innocent charm of Iris and they plan to steal her. Now a band of washerwomen appear with their linen and proceed to wash in the little brook which flows near the garden of Iris' home. Kyoto and Osaka soon return disguised as wandering players, and they bring with them a mimic stage and puppets and musicians.

The puppets represent a poor girl in the power of a cruel, blind old father, who treats her brutally, and the "girl" puppet named Dhai is at length rescued by Jor, the son of the sun, to take her in his arms to heaven. The trials of Dhai are sung to remind Iris of her own lonely and lowly state, and gradually she creeps nearer and nearer the stage. At this point three dancers, representing Beauty, Death and a Vampire, dance furiously around the bewildered Iris, and when she is thoroughly confused some men seize her and bear her off to the Yoshimara. The players and audience depart, leaving the blind man, who had come out to pray in the sun, to call in vain for Iris. Merchants hearing his cries search for her in vain, but find instead the bag of money Kyoto had placed near him, and explain that Iris had fled to the Yoshimara or "green house"—or "red house," as New York people term these resorts. His grief and anger at her seeming perfidy are terrible, and he goes to seek her. The second act finds Iris asleep in a room of the Yoshimara, and Kyoto and Osaka stand over her admiring her beauty.

They leave her as she awakes, and then Iris displays much pretty philosophy. She can't be dead, for if you are in Paradise all wisdom and happiness is ours, and she finds that she doesn't know where she is and can neither play an accompaniment to a song nor paint. When she is properly puzzled Osaka appears and commences to endeavor to win her love. She believes he is the god Jor, but he prefers to pose as Pleasure; but this does not appeal to the ignorant Iris. He sues in vain, he storms, entreats, protests; but the limit of human endurance is reached when, after a rap-

orous kiss, she responds with the remark, "I am thinking of my father!" This is too much for the impetuous Osaka, who leaves Iris to her fate in the hands of Kyoto. This mercenary man exposes Iris standing on a pedestal to the dazzled gaze of a quickly assembled crowd, among which Osaka stands, and seeing his reluctant lady in so grievous a plight, he rushes in and endeavors to win her love by a last effort, but it is in vain.

Immediately the deluded and grieving father appears, and Iris flies to kneel at his feet. He curses her, throws the filth of the pavement in her face, and she rushes to a window and hurls herself into an uncovered sewer. The third act opens upon Iris reposing in her somewhat unconventional couch; it is blackest night, and rag pickers and tag, rag and bobtail are seeking the body of the poor child to despoil it. As they find her and strive to steal her garments and gems she moves, and the mob rushes off in a superstitious panic. Iris revives long enough to sing of life according to her little philosophy, and after a final effort she stretches forth her hands to the sun, which now shines radiantly over her and revealing the outline of the ever watchful Fusiya, Iris, the lovely, unsullied lily, sinks back into the filth and slime of the sewer and dies. The wealth of detail permeating this bald narrative is of real poetic worth, but it is clearly impossible to write it all out, since each line of the libretto is fraught with significance.

As a poem, a narration, the libretto is immensely interesting, but as a suitable setting for a three act opera it is wholly inadequate, for there is no dramatic situation, no gradually constructed climaxes and no steadily growing plot to score to. Mascagni is himself a poet and a painter in tone. The prelude, one of the most individual and captivating pieces of music heard in many a weary day, opens with a mysterious passage for the bass viols. They go down to the depths, and gradually as day dawns the orchestra wakes up and the score grows fuller and fuller, and the crescendo is so steadily constructed that by the time the brasses crash in a veritable frisson steals down one's back. It is a triumphant entry of the sun which drives away the terrors of Iris' dream. From now on the music is entirely descriptive, spiritual when it treats of Iris' innocence and purity, or gross and clashing when it tells of the animal passion of Osaka. If it is a flower or a bird or a reflection Mascagni seems to be able to paint it with a characteristic theme and proper instruments.

No! No feeble and inexperienced hand wrote this score. It is a master, a man of deepest and most subtle refinement, and an unconscious metaphysician, unconscious because there is nothing pedantic or dry in all his charming creation. A few anachronisms might be pointed out, but they are trivial. One feature is particularly praiseworthy, that while Mascagni has given absolute Oriental atmosphere to his score there is scarcely one bizarre or "calico like" moment in it. He has secured most effects, but there has been no abuse of tam-tams or any percussion instrument or abuse of extreme effects. In the "Cavalleria" he has often exaggerated; in "Iris" we feel the power of authority, the control of forces. There are dozen of short but rich melodies worked into the story, and one sees clearly how well Mascagni has digested the leitmotif theory without fracturing his skill over Teutonic methods, as Verdi did at times. He uses what he finds admirable and useful and leaves the rest untouched. You see this when the orchestra echoes the agonized cry of the father in repeating the two notes, "Iris!" It is disjointed writing, it is nervous writing, and its chief weakness is the lack of what we are accustomed to consider form and sequence, but then form and style change with the man when he arrives. But we have the temperament, we have the spirit, we have the talent for "theatre" writing; in short, we feel the sincere pulse of a rational Mascagni in every measure. "Iris" is a work of genius, it is not a huge music drama or exhausting tone poem, but it is music nevertheless, and that of a gratifyingly refreshing nature!

The parts were all admirably taken and Mascagni's conducting was electrifying.

For the sake of reference be it said that this was the arrangement of the cast:

Iris.....Maria Farneti  
Osaka.....Pietro Schiavazzi  
Kyoto.....Virgilio Bellatti  
Il Cieco.....Francesco Navarini  
Una Guecha.....Dora De Filippo  
Un Mercavolo.....Pasquale Blasio  
Un Cenciavolo.....Bernardino Landino

It is to be hoped that "Ratcliff" will be given upon Mascagni's return, but anyway, bored New York can be grateful to this young maestro for giving us something new, interesting and of general musical interest. He has

been a balm for past operatic ills thrust into our ears, and we bid him Godspeed through our country. Bravissimo, Maestro Mascagni!

## ISABELLE BOUTON.

**M**E. ISABELLE BOUTON, the contralto, who sang at the Maine festivals with such great success, is a pupil of Mrs. Carl Alves. Madame Bouton has a magnificent, mel-low contralto of unusual range, and she sings with the artistic finish which is characteristic of those who have studied with Mrs. Alves. The Maine papers spoke of her singing as follows:

By her work on Friday evening Mme. Isabelle Bouton established herself more solidly than before in the favor of Bangor music lovers who had already been won by her on her previous appearances in this city. Madame Bouton's contralto is of the mellow, soulful sort, and throughout Friday evening her singing was a delight to the ear. Numerous contraltos have been heard here, but none could give greater satisfaction than Madame Bouton. Her rendition of "Now, the Record," was all that could be desired and manifested again that this young singer, already worthy of being rated among the country's leading soloists, is facing a bright future in the world of song. Her mastery of vocal technic, combined with tones of great sweetness and power, make her solos always enjoyable.—Bangor Daily Commercial.

Madame Bouton is an old favorite in this city, but last evening she added fresh laurels to her reputation. Her share of the solo work was unequally large, but she never failed to rise to the demand of the occasion. Perhaps the most pleasing bit of individual work which she did was in the tender solo, "Ah, What Weeping!" and the obligato duet with the bass immediately following. Her ensemble singing deserves special mention for the richness and grace of her flowing mezzo passages.—Portland Daily Press.

Madame Bouton further strengthened the regard in which she is held as a wholly delightful and satisfactory vocalist. Her rich and mellow contralto was never more in evidence or more thoroughly enjoyable than it was last night. She possesses a beautiful voice, and she knows how to use it without effort or strain. Sweetness and power and sheer beauty of mellow tone are hers in abundance, and it is simply a delight to get the full benefit of them. And their value is heightened by her artistic temperament and the fine sincerity of her work. Her rendition of "Now, the Record," was one of the fine things of the evening.—Daily Eastern Argus, Wednesday.

Madame Bouton was not forced to the disagreeable expediency of appearing before the great audience an untried and comparatively unknown singer, a stranger to all save a few personal friends. The handclapping which greeted her first appearance was of a warmth never accorded by a representative Bangor audience save to an artist of recognized ability—an artist who has been found worthy in the past, whose future appearances are to be awaited with pleasurable expectation.

Never, we think, has Madame Bouton sung with so good effect as in her principal selection on Saturday night—the Grapd Aria from "Fidelio." Full and rich and round was that well cultivated middle register; equally full and marvellously clear and sweet were those wonderful upper notes—notes so true and pure and so very high for a contralto—golden apples on the tree of musical perfection. Loud was the applause which greeted the close of the selection, and very red were the roses which awarded her efforts to please. There was an encore, of course—a simple little ballad, beautifully done. The singer's reception on Saturday night amounted to almost an ovation.—Bangor Daily News, Monday morning.

## De Lussan-Dippel.

**A**RRANGEMENTS have been completed this past week for Mlle. Zelig de Lussan and Herr Andreas Dippel to sing at the second of Daniel Frohman's Sunday evening concerts at the Metropolitan Opera House, November 9. This will be their first New York appearance this season, and the only time either will be heard here until after each has made a transcontinental recital tour, under the direction of Loudon G. Charlton. Mlle. de Lussan sails from Europe on the Campania October 25, and Herr Dippel on the Kaiser Wilhelm October 22, for America. Their respective tours begin immediately after the New York engagement from November 9.

## IMPORTANT ANNOUNCEMENT.

TO APPEAR ABOUT OCTOBER 15th.

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BY  
**RAFAEL JOSEFFY.**

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ADDRESS: C. L. GRAFF CO., Carnegie Hall, New York.



# Greater New York.

NEW YORK, October 20, 1902.

**T**HE peripatetic music man observes this year a tremendous increase in the numbers of new musical artists, singers and instrumentalists, returned from Europe after a course of study, come here from the South and West (seldom from the East), many with excellent experience as a foundation for their hoped for New York career; others with little besides the clothes they wear and a mighty longing to "be somebody." Well, why not stay at home—for here none of us are anybody; we are simply lost in the mass. This influx is bound to create trouble, for in this new haven are some remarkable voices and talents, who are sure to get after positions already held, obtain engagements which would ordinarily go to So and So, but now go to the newest, the latest, musical comet.

Increased competition is the result, and in consequence it behooveth holders of positions always to give their very best, and to put forth increased effort on all sides; in their artistic efforts, in their advertising, in the very clothes they wear, for it all contributes much to success.

There never was a time when it was so hard to get in, or once having "gotten in" to remain there; half of this is because of the proverbial restlessness of the American people, the other half comes from the vast influx of the better article.

Belle L. Tiffany is one of the newcomers here, who says it is her experience that success in New York is spelled in two ways, namely, h-u-s-t-l-e and p-u-l-l. Well, she must have combined both elements, for, though a newcomer, she was at once chosen as supervisor of music in the White Plains schools, where she spends two days every week. Having had a varied experience as a student in this country and in Paris, later in charge of the music at the State Normal School, at Fredonia, N. Y., singing well, the possessor of an alto voice, she is already busy in various ways, and retains her enthusiasm for all that is good in music.

Among the recent soloists at the Circle Auditorium concerts have been two young artists who deserve mention, viz., Miss Adele Recht, soprano (pupil of Mme. Marie Cross-Newhaus), and Andrew Byrne, violinist. Miss Recht sang Hawley's "Because I Love You" well, getting a warm encore, so she had to sing again Wright's "Violets." She nearly won the diamond medal at Madame Newhaus' competition at the Astoria last spring, and has a pretty voice. Young Byrne is a pronounced violin talent, and played with orchestra Leonard's "Souvenir de Moscou" with much style and dash. As encore he gave Saint-Saëns' "La Cygne."

Rev. Howard A. M. Briggs, of the Waverly Congregational Church, Jersey City, where Wade R. Brown was formerly organist conductor, writes that Mr. Brown's successor has been found in the person of Thomas Wilson, of New York. This is the church which has a large vested mixed choir, also two children's choirs, the rector taking special interest in the music.

The Bostonia Orchestra, a score of women players, was a feature at the big Women's Exhibition just closed at the Madison Square Garden. They hail from Boston, and number in their ranks some excellent solo players. They played popular airs, selections from the operas, &c., all with much gusto and effect, under the conductorship of M. Sherman Raymond. Miss Katherine Halliday, of Buffalo, is one of the well known 'cellists.

As a direct result of his magnificent singing at an up-town social affair, Baritone Percy Hemus was engaged

on the spot for an important event in Newark early in November. His companion on this occasion will probably be Cecilia Niles, the dramatic soprano, who sings at the Metropolitan Opera House, with Duss, Sunday evening. Hemus is booking a number of important dates throughout the country, as well as in Greater New York, and is popular on all sides, pleasing conductors and audiences alike.

Eva Gardner-Coleman has been dangerously ill for some weeks past, unable to attend to anything, and a committee from the Washington Avenue Baptist Church has issued a circular announcing a benefit concert as follows:

DEAR FRIENDS—We solicit your help in what we believe to be a worthy cause.

During the past summer our soprano, Mrs. Eva Gardner-Coleman, has been suffering, and is still suffering, from a severe illness. At one time her life was despaired of, and a serious operation became necessary. In all, an expense of \$700 was incurred.

Eugene G. Blackford, chairman of our music committee, has carefully investigated the circumstances, and the trustees of the Washington Avenue Baptist Church, Washington and Gates avenues, Brooklyn, have permitted the use of the church edifice for a benefit concert to be held October 23, 1902.

Mr. Blackford has kindly consented to act as treasurer for the funds, and the following artists have volunteered their services: Mrs. A. Douglas Brownlie, soprano; Miss Elsa Vandervoort, alto; the New York Banks Glee Club; Hubert Arnold, violinist; William G. Hammond, piano; Edward P. Johnson, tenor; Rusling Wood, bass.

We, the undersigned, do earnestly ask you to give us your aid and support, and promise you the best entertainment in our power to give.

Tickets may be obtained from any of the members of the committee, or from any of the trustees of the church, 50 cents.

Thanking you in advance, we remain,

Very respectfully,

W. G. HAMMOND,  
ELSA VANDERVOORT,  
EDWARD P. JOHNSON,  
RUSLING WOOD,  
Committee.

Needless to say, THE MUSICAL COURIER heartily indorses this, and trusts the church will be filled tomorrow, Thursday night, October 23. Mrs. Coleman is known as a sweet woman, with a peculiarly appealing voice, effective in church or concert.

Mme. Marie Cross-Newhaus has discovered a young Polish-American girl with a marvelous voice, full of temperament, and enlisting the sympathy of influential friends, has made it possible for her to remain and study here. Her name is Julie Levine, and Madame Newhaus expects great things of her in time.

Madame Newhaus will sing November 3 for Sorosis, and will give a talk on the "Maya Music" of Yucatan. It is not generally known that in this are found ruins which antedate those of Egypt, having many of the characteristics of Egypt, leading modern explorers to scientific investigation and study. Some of the native melodies have been jotted down, harmonized and set with piano accompaniment by Miss Ida Simmons.

Madame Newhaus' bright and interesting face appears in the Sunday Tribune in a group of three women connected with the Minerva Club, which will take part in the com-

ing Festival of the Federation of Women's Clubs, November 6, 7 and 8, at the Astoria.

T. Arthur Miller spent some years in Paris studying the voice with Elliott Haslam, and now has a fine studio at Carnegie Hall. He is a tenor and organist (unusual combination), and has charge of the music at the Scotch Presbyterian Church, Eighth avenue and Ninety-sixth street. Later he expects to give some recitals there. He has also a goodly list of original compositions, having reached op. 50.

Edyth Louise Pratt, the brilliant dramatic soprano of Emanuel Baptist Church, Brooklyn, sang at a musicale in that city on Friday afternoon. Her singing of "Elsa's Dream" at a concert in Carnegie Lyceum last season will be recalled. She is studying with Galloway.

The next musical hour at the Wirtz Piano School occurs on Friday evening, October 24, with this program:

Lecture I of the series on "The Means of Expression Employed in Piano Playing"; topic, "Touch."  
Technical Preparation.  
The Legato Touch.

Fugue in A minor.....Bach  
Rondo in E flat.....Field  
Staccato Etude.....Rubinstein  
Scherzo, op. 31.....Chopin  
Evening Star.....Wagner  
Saltarello.....Papini  
Impromptu, op. 29.....Chopin  
Song of the Brook.....Lack  
Peer Gynt Suite.....Grieg

Lecture two on "Accent and Phrasing" will be given November 21, 1902.

Arthur Farwell, through his publishers, printed a setting of Ben Jonson's "Drink to Me Only with Thine Eyes," and soon after its publication a young woman who made a business of popularizing recent publications by singing them into the phonograph, for general distribution, wrote "Ben Jonson, care Farwell," as follows:

DEAR SIR—For \$5 I will include your song, "Drink to Me Only With Thine Eyes," in my new catalogue of phonograph records, and will also send you a record of the same.

Farwell answered:

DEAR MADAME—As Jonson was a pal of "Bill" Shakespeare's, he isn't with us at the present time. In any case, he would not sanction this expenditure of a sum which might be so much more satisfactorily applied at the Mermaid Tavern. We feel that the last three centuries have sufficiently heralded his name abroad to make it unnecessary to resort to the phonograph in the present emergency.

Edwin Lockhart has returned to New York after a delightful Western trip. His excellence as a teacher being known in Columbus, Ohio, where he was sojourning brought him many pupils, and his time was fully occupied. His instructions were so pleasing to pupils they desired to resume study with him another year, and have won a promise from Mr. Lockhart to return next summer, where a large number of pupils await his coming and the benefit to be derived from the clear and concise teaching of his superior method.

The present season in New York opens with brilliant prospects, and promises to be a very busy one for this popular teacher and singer. Pupils of the past season are resuming lessons, and the fact that numerous out of town people from all parts of the United States are studying with him proves how widespread is his reputation.

Mr. Lockhart's voice is a full, rich bass, of very pleasing quality, which, coupled with his pleasing cordiality and genial, unassuming manner, has won him a host of friends in the musical and the best social circles. He is already booked for several concerts and recitals to be given this season. The choir of Holy Trinity Church, of which Mr. Lockhart is bass soloist, will soon give "Elijah" in Plainfield, N. J., Mr. Lockhart singing the part of Elijah.

Mr. Lockhart will be "at home" to his friends the last Saturday afternoon of each month, from 4 until 7 o'clock, at his studios, No. 121 East Twenty-third street, the first reception to be held October 25.



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# RAOUL PUGNO

## OPENS THE CONCERT SEASON.



**R**AOUL PUGNO, the distinguished French pianist, ushered in the concert season of 1902-03 most auspiciously last evening at Carnegie Hall.

This is his second visit to this country.

After a lapse of five years, during which time he has been adding new triumphs to his already long list of

European successes, he returns to us a yet more satisfying artist than at the time of his American debut, and that is praise indeed. "Satisfying" may ap-

pear to be a mild term, but as applied to Pugno's playing it simply means that, consider it from whatever viewpoint you will, it is always great. The concert season could not have begun better than to have for its first important event the playing of such a thoroughly sane artist, so entirely free from all illegitimate tricks, artistically speaking, and yet who will prove to be one of the sensations of the year.

To the indifferent and at times careless accompaniment of the orchestra, under Walter Damrosch, Pugno made his *rentrée* last evening in the Mozart E flat major, No. 9, and the Grieg A minor concertos, two works well calculated to show to advantage all that characterizes him as a master among the kings of the keyboard. It will be remembered that Pugno played the Grieg Concerto here five years ago as it had never been played before, and established a standard then of artistic merit for the performance of this work which no one else could reach until he himself surpassed it last night. The French pianist has made this concerto distinctly his own, and it is doubtful if any other pianist could so completely bring out all that Grieg put into the work.

Pugno's reading of the concerto was again remarkable and strongly tinged with originality, and from the crash of the opening cadenza to the sonorous chords at the close the interest never flagged. After the introduction the first movement was begun with such simplicity that it was full of gracious charm, and a fit forerunner to the alternating episodes of growing unrest and mournful sweetness that finally reach a tremendous climax in the first movement in the massive chord announcement of the opening theme.

The adagio showed off to perfection the pianist's mellow touch, and was full of the delicate tonal contrasts that Pugno, with his French polish, knows so well how to obtain.

The closing movement was taken at a dazzling speed that fairly took the orchestra off its feet, but in the pianist's technical clarity there was never a flaw, even the queer six note figures standing out completely and distinctly in spite of the terrific tempo. The big climax that occurs in the middle of this movement Pugno transformed into a veritable tour de force, and then played the beautiful F major episode that follows immediately after with such insinuating sweetness but Mozartian simplicity that the effect was thrilling in the extreme. The orchestra was fairly whirled through the short presto toward the end, and only regained its equilibrium during the closing measures of the imposing *maestoso*.

It was a remarkable pianistic achievement, in which the artist proved conclusively that he pos-

sesses German *Gediegenheit*, the polish and art of the Frenchman, and yet withal can express the passionate longing and stormy unrest that characterizes Grieg's music.

The Mozart E flat major Concerto, No. 9, which Pugno selected as a medium through which he could show the more pedagogic or purely scholarly side of his playing, is one of the most effective of the twenty-eight that this composer has given us. The pianist made it simple, classic, and yet invested it with a peculiar charm all his own.

It is quite a relief in these strenuous days to hear such lovely music played, not in a pedantic fashion, nor in a coldly analytical one, but with real human sympathy. Pugno's runs were as liquid in quality as they were mellow in tone, and his touch at times exquisite.

One of the most noticeable characteristics of his playing is his careful attention to detail, which enables him to complete every phrase, and yet in doing this he seems to keep in mind the larger effects he is after, and never fails to carry them to a logical conclusion.

There can be no better test of a pianist's ability than to hear him play on one program two big works so entirely different in character as the Mozart and Grieg concertos. And yet while Pugno played some episodes of the Grieg Concerto with a simple charm and a wealth of repose that was more characteristic of the Mozart period than this twentieth century, he on the other hand just as surely imbued the classic Mozart work with a spirit of modernity which was sufficient to relieve it of any tendency to pedantic monotony that it otherwise might have had.

By the way, have you ever noticed that the introduction to the *andantino* of this concerto strongly suggests Wagner? But that is only in passing. After all, the essential charm of Mozart's music is its loveliness, and therefore it takes a peculiarly sympathetic touch to bring out its beauty. As it happens that a sympathetic touch is also one of the most marked characteristics of the French pianist's playing, Mozart is naturally his *forte*—when he is not playing some other composer.

Pugno was enthusiastically received and applauded by an audience that filled Carnegie Hall, and in response to the insistent encores played a gavotte by Handel after the Mozart Concerto, and Liszt's Eleventh Rhapsodie at the close of the Grieg Concerto, which ended the program.

The complete program of the concert is given as a matter of record:

Overture, Bartered Bride.....	Smetana
Orchestra.	
Concerto, E flat major, No. 9.....	Mozart
Raoul Pugno.	
Prelude to The Deluge.....	Saint-Saëns
(Violin Obligato by David Mannes.)	
Sous bois (new, first time here).....	Chabrier
Pas des voiles.....	Chaminade
Orchestra.	
Concerto, A minor, op. 16.....	Grieg
Raoul Pugno.	

The orchestra, under Walter Damrosch, had a sorry time of it in the accompaniments, scrambling along almost half a measure behind during the presto of the Mozart work, and missing most of the cues in the Grieg.

Of the orchestral numbers the "Sous Bois," by Chabrier, was a novelty, but did not prove to be either very skillful or interesting. For his violin obligato in the prelude to "The Deluge," by Saint-Saëns, David Mannes, the concertmaster, received considerable applause. The other orchestral num-

bers were the "Bartered Bride" Overture (Smetana), and one of Chaminade's tiresome airs de ballet, "Pas des Voiles."

This morning's New York newspapers had the following comments on Pugno's playing:

### NEW YORK SUN.

Raoul Pugno, the distinguished French pianist, reappeared last night before a New York audience, playing in an orchestral concert at Carnegie Hall.

His two numbers on last night's program were Mozart's Concerto in E flat, No. 9, and the familiar Concerto in A minor of Eduard Grieg.

The Grieg Concerto demands all that the Mozart work does and a good deal more. It requires strength, brilliancy and a rich palette of tone color, together with an appreciation of its poetic moods and an ability to reveal them to an audience. As a finger technician Mr. Pugno has few superiors. He plays scales and arpeggios with admirable equality, with bewitching smoothness and transparent clarity. For that reason his art was equal to the fundamental technical demands of the Mozart Concerto. But he can also thunder in octaves and chords, and he made some brilliant climaxes in the Grieg composition.

### NEW YORK TIMES.

Five years ago M. Raoul Pugno, a musician of light and leading in Paris, made his first appearance in New York at one of the concerts conducted by Anton Seidl in the Astoria ballroom, and in the season that ensued was heard several times. He impressed himself then upon this public as a musician of substantial attainments; and his return this year is welcomed as likely to contribute matters of interest and importance to the season's music. M. Pugno played two concertos—one by Mozart in E flat, numbered nine in the Köchel list, and Grieg's, in A minor.

In both of these works he has won some of his greatest successes. Mozart's piano works are as good as vanished from the public concert platform; but we need an occasional reminder of the purity and beauty that are in them, and of the fact that musical effectiveness is not absolutely inseparable from complexity of structure and massiveness of tone.

M. Pugno's performance of this concerto last evening was in many ways a beautiful one; and in many respects justified his attempt to bring Mozart again before the latter day public. He is a player of temperament and artistic feeling; of excellent technical skill, a master of limpid passage work, runs and arpeggios, graceful, spirited and delicately colored. He has power as well.

### NEW YORK HERALD.

M. Raoul Pugno, the French pianist, the first of the season's instrumental artists, last night effected his reappearance in New York at Carnegie Hall, in the presence of an audience which taxed the seating resources of the building. It needed only five minutes to establish him in the entire sympathy of his listeners, and thenceforward he earned applause to the echo.

Mr. Pugno played Mozart's E flat major Piano Concerto, No. 9, and Grieg's Concerto in A minor.

Here was a chance for M. Pugno—or any pianist—to display breadth of sympathy, temperament and technic. M. Pugno's personality is the sort that can acquire unlimited stores of this concert commodity and use it indefinitely without a thought of fatigue. And, added to power, he evidences the possession of great refinement of taste and perfect command of all gradations of his instrument's dynamics.

### NEW YORK TRIBUNE.

In an affair of fine dignity and more than ordinary interest M. Raoul Pugno, who was here five years ago, effected his re-entrance into a local concert room in Carnegie Hall last night. When he returned to his native France he had established here a reputation for solidity of taste, finish and technical execution which bespoke for him a hearty welcome on a possible return. That welcome was extended to him with great cordiality last night, and the greeting had become an ovation long before the evening was over. M. Pugno played two concertos, one in E flat by Mozart, and Grieg's, which he seems to have made his battlehorse. These he supplemented with solos calculated to display the extremes of his styles. Of these ex-



tremes the most amiable seems to us that which finds such happiness in music of the olden time. It is not easy to make Mozart's archaic piano music interesting, yet M. Pugno accomplished the task by sheer force of a finished gentleness of reading, a clearness of phrasing and a fluency of utterance completely captivating. The Rondo Finale, distinguished by the peculiarity of an interpolated Minuet, was played at bewildering speed, but with coruscating brilliancy and transparency. The same charming qualities shone, too, in the Grieg Concerto. M. Pugno won a triumph last night which ranks among the finest in local annals.

## NEW YORK WORLD.

Raoul Pugno, the French pianist, was the artist of the occasion. In the five years that have elapsed since his first visit, Pugno's art seems to have become more finished and more sympathetic. Last night he played in a most brilliant manner, and yet sanely and artistically. He played two concertos, Mozart's in E flat major and Grieg's in A minor. In the first he displayed a classic purity and simplicity of style and a great degree of technical facility. To the interpretation of the second he brought a lovely spirit, a profound understanding of the composer's characteristics, and an exquisite beauty of tone.

## NEW YORK AMERICAN.

Pugno's playing is crisp and sure. Even at the close of both works there was not a coal scuttle and this is at present a sacred measure—full of wrong notes. His touch is "caressing"; never does he grow violently heroic; never does he violently offend. In answer to much applause he played Liszt's Eleventh Hungarian Rhapsody at the close of the concert.

## MADAME VON DOENHOFF'S

## SUCCESSFUL STUDIO.

MME. HELEN VON DOENHOFF, the once prominent contralto, has opened her permanent studio at 61 East Eighty-sixth street. She was at one time a leading member of the Metropolitan Opera Company, and later traveled for several years with the Boston Ideals, the Emma Juch-Perotti Opera Company and other first class musical organizations. Her magnificent interpretations of the dramatic roles Azucena, Amneris, Ortrud, &c., are not forgotten. Mme. von Doenhoff was also for some time the leading contralto of the London Carl Rosa Opera and appeared in some of the leading concerts while in England. Now that she has opened her studio some of the most prominent musicians send voices to Mme. Doenhoff for cultivation. A sound knowledge of music and vast experience on the concert and operatic stage enable her to prepare pupils for their vocation, and it is true that she is a good pilot to the aspirants. Among her successful pupils are Viola Gillette, Francis Miller, Louise May Leslie, Mrs. Eaton, now a prominent singer of New Haven; Eugenia Plattky, Dr. Lawton, who holds the leading tenor position in one of the prominent churches, and two other ladies who have paying operatic engagements in Europe. Considering the very limited time since Mme. von Doenhoff decided to devote some of her time to instruction, this speaks well for her ability, and she is without a doubt one of the coming teachers of voice production and diction.

## Adele Lewing.

MME. ADELE LEWING, who spent her vacation near Boston, in Newport and Block Island, has returned to New York and resumed her lessons. It is unnecessary to say that she makes the Leschetizky method a specialty. Mme. Lewing has recently composed several new songs and piano pieces. Her reception hours are Wednesday afternoon at her residence, 106 East Eighty-first street.

Giuseppe Leotardi, who called himself a pupil of Rossini, is dead. He is known as a composer of numerous church compositions.

## MARIE L. EVERETT,

TEACHER OF SINGING.  
Holds a recent Diplôme Supérieur from Madame Marchesi, Paris. Address: "The Conley," Copley Square, Boston.

## MARY MUNCHHOFF IN BOSTON.

MARY MUNCHHOFF, the soprano, opened the concert season in Boston last Friday night, and, as in New York, she impressed herself as an artist of high rank. Here are some Boston comments:

Miss Mary Münchhoff, soprano, sang for the first time in Boston last night at Chickering Hall. Her return to this country was heralded by blare of trumpets. She was likened to Adelina Patti. Appreciations of her couched in extravagant phrases broke out in music journals and society columns. Managers in Europe were at her feet; conductors dropped the baton in their ecstasy; crowds shook the walls by their frantic applause.

No wonder, then, that some went to Chickering Hall to confirm their suspicions. They were agreeably disappointed, for Miss Münchhoff proved herself to be a well trained, intelligent, unusually interesting singer. Her voice is of beautiful quality. The tones are pure, substantial, warm in color; the compass is generous; the voice lends itself easily to emotion and bravura. Her legato is a delight; her management of breath allows her phrases of length and meaning. Her enunciation is unusually distinct, whatever be the language of the verse. Her attack is clean and exact. Her colorature is fluent, though I prefer her in songs of an intimate nature where the music suggests or demands a decided mood.

Now there are singers who are the more boresome and intolerable on account of their earnestness, just as perseverance is not the one characteristic of a composer to inspire confidence or win approbation. There are intelligent singers without a voice. They also are to be avoided in this vale of tears. Miss Münchhoff is something more than an earnest and intelligent singer with a voice. She sings with distinction, and she individualizes each song. No one should be blamed for trembling with anxiety whenever an unknown singer approaches a group of seventeenth or eighteenth century songs, for as a rule these old airs seem to be singularly and monotonously alike, and they remind one of the abomination of desolation spoken of by the Hebrew prophet. The fault, of course, is in the singer, who has learned painfully the notes, without any idea of the spirit of the music or the art of the period to which the composers belonged. As sung last night each of these old airs had its peculiar charm. How beautiful, for example, was Miss Münchhoff's interpretation of the air by Giordani!

There were frequent exhibitions of finesse, as at the close of the Berceuse by Wagner, as in the recitative of Bellini, the Pastoral by Veracini, the songs by Schubert. There was no extravagance in emotion, the extravagance so dearly loved by our German and German-American friends. There was no suspicion of sentimentalism or sensationalism. There was feeling, however; there was warmth, there was brilliance, there was evident appreciation of poet and composer.—Boston Journal, October 17.

At Chickering Hall last night Miss Mary Münchhoff, of Omaha, soprano, gave a recital. Her work last night merited only praise. She has a fresh, brilliant soprano of wide compass, of pearly purity in its upper register, agile and well placed. She is an excellent example of the Marchesi method. In Bellini's joyous aria, "Care compagne, e voi, teneri amici," her colorature was admirable. She trilled with bird-like fluency and her attack had conspicuous merit. The Schubert songs she interpreted exquisitely, revealing temperament, essential to satisfactory work in concert as it is in opera. Her phrasing of "Allein erhelit, o full e gas" was a delight.

In "Patron, das macht der Wind" she fascinated by a piquant suggestion, illuminating the text. Unstinted applause evidenced the audience's pleasure.—Boston Advertiser, October 17, 1902.

The season of recitals is upon us. Miss Mary Münchhoff began it, singing yesterday evening in Chickering Hall. Miss Münchhoff has a very high soprano voice of unusually clear quality, which manifestly has been well trained.—Boston Transcript, October 17.

## MASCAGNI IN BALTIMORE.

[BY WIRE.]

BALTIMORE, Md., October 21, 1902.

"Mascagni great success here last night (Monday) and tonight. Big ovations."

In France the craze for open air theatres is spreading. The town of La Mothe-Saint-Héray has emulated Orange, Béziers and Bursang in building an arena for theatrical performances.

"The Merry Nibelungs" is the title of a new operetta by Oscar Strauss. It is in three acts, and not a parody on Wagner's poem but taken from the Nibelungen sage of Walther von Eschenbach.

A Brahms museum has been opened in Gmunden. It contains a faithful reproduction of the master's house in Ischl, with "the original windows, doors and furniture." Likewise it exhibits manuscripts, letters, postal cards, &c.

Carl Debrois van Bruyk, composer and writer, died recently at the age of seventy-four. Among his musical writings were an analysis of the Bach "Wohltemperirte Clavichord," a sketch of Robert Schumann and "Die Entwicklung der Klaviermusik von Bach bis Schumann."

## A PROMISING YOUNG VIOLINIST.

BY MYRTA LOCKETT AVARY, IN "SUCCESS."



RICHARD KAY.

RICHARD KAY, sixteen years old, has been told by European masters that he will become the greatest American violinist. He is a graduate of the Royal Conservatory of Music, at Liège, Belgium, where he won both first and second prizes. He was crowned with the green and with the golden laurel, and the Belgium press, comparing him with his brilliant competitors, said: "Mr. Kay is incontestably the best endowed. He plays like an artist rather than like a pupil," and "there is a master of the bow!" The Liège professors advised his mother to take him to Brussels to become a pupil of Ysaye, and so he had the advantage—rare, and hard to win—of studying under the world's greatest living violinist.

Richard Kay's scrap book, which his mother keeps, is full of letters bearing the signatures of distinguished musicians who have congratulated him on what they call his "great and legitimate success." In the past he has played, as a rule, before small and select audiences of musicians—his peers. His public début as a virtuoso is to be here among his own people.

Someone once said to young Kay: "If you would take a foreign stage name, it would contribute to your success." His face flushed. "I am prouder of being an American than of being a musician," he answered. When he was a little fellow, singing with the choir boys at Grace Episcopal Church, New York, Mr. Helfenstein, the choir-master, discovered the great fascination that violin music had for him.

"He was born with a bow in his hand," said the principal of the Liège Conservatory, in conferring the "Grand Prix" upon him; "he was four years old when his mother took him to hear Massart. When he returned home he begged for a fiddle. One was given him, and he dropped all his playthings for it. He would try to bring harmonies out of his instrument, and would weep over his failure. His fingers were so tiny that the bow had to be tied to them with thread."

"I consider Richard Kay one of the greatest of living violinists," said Mr. Helfenstein. As an artist and student, he has accomplished wonders. I should say that of him if he were forty instead of sixteen. He is not to be classed with boy violinists."

Richard Kay is a simple, modest, merry boy, until he gets his violin under his chin and begins to draw his bow across its quivering strings. Then his artistic soul o'ermasters him. He does not play like a boy. The quality of his work has startled all who have heard him. His mother is a musician, and his grandmother was a violinist, a cousin of Paganini, and his pupil. The Irish poet Thomas Moore was his cousin. Mr. Kay's parents were both born in America.

THE MUSICAL COURIER will have more to say of this gifted boy in the near future.



FOUR YEAR OLD "RICHIE."

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## HJALMAR VON DAMECK.

**H**JALMAR VON DAMECK, a violin virtuoso and teacher of high standing in Europe, has recently come to New York and he expects eventually to make his home in this city. Mr. von Dameck was born in Copenhagen, Denmark, of German parents, and his musical education was likewise thoroughly German. The father, an army officer, was a musician of rare accomplishments, and it was he who gave the son his first music lessons. As a youth von Dameck entered the Gymnasium at Copenhagen, and there through diligent application secured an excellent classical education. At the Gymnasium—a school that compares in its curriculum with our high grade academies—the young man distinguished himself in the sciences and other studies, but his pronounced musical bent induced him to take up music as a profession. From Copenhagen von Dameck went to Dresden and there studied chamber music works with Sachs. In 1879 he entered the Leipzig Conservatory, and after three years' hard study there played before the King of Saxony at one of the conservatory concerts. But more honors followed, for the young man won the Helbig prize.

In the course of time Mr. von Dameck was chosen first violinist of the Gewandhaus Orchestra, when Reinecke was the conductor, and he was engaged as second violinist of the Gewandhaus String Quartet, which made a number of tours through Germany and Holland. In 1892 von Dameck moved to Barmen-Elberfeld, and there became concertmeister of the orchestra, first violin teacher in the Barmen School of Music and leader of the Barmen String Quartet. As solo violinist Mr. von Dameck made numerous tours in concerts, playing with such famous artists as Georg Schumann, Richard Mühlfeld, the clarinetist; Ferruccio Busoni, Max Pauer, Richard Strauss, Arthur Nikisch and others. Like a true artist Mr. von Dameck recalls with great pleasure the appearances with Richard Strauss. On two occasions he played the Strauss Violin Sonata, with the composer at the piano, and again at another concert he played the first violin part and Strauss the piano part at the performance of the composer's Piano Quartet. His appearances in concerts with other great artists are matters of record in the musical life of Germany.

During the season 1900-1901 von Dameck made a successful tour through Mexico. Now that he is here New Yorkers will soon hear him in concert, and following the custom of many European artists von Dameck will devote considerable time to teaching, an art for which he is admirably fitted. His studio is at 158 East Sixty-fifth street.

A glance through the collection of programs of concerts at which Mr. von Dameck played show him to be an artist with a remarkable repertory. The compositions in his list includes:

Johann Sebastian Bach—Concerto in A minor, for violin and orchestra—Suite in G minor.

Wolfgang Amadeus Mozart—Concerto in A major.

Ludwig van Beethoven—Violin Concerto and two romances.

Felix Mendelssohn—Violin Concerto.

Max Bruch—Concerto in G minor.

Carl Reinecke—Suite in E minor (manuscript).

Richard Strauss—Concerto in D minor.

Niels Wilhelm Gade—Concerto in D minor.

Henri Vieuxtemps—Diverse.

Giovanni Sgambati—Serenade.

Jean Marie Leclair—Saraband et Tambourini.

Brahms-Joachim—Hungarian Dances.

Julius Röntgen—Swedish Melodies.

Pablo de Sarasate—Gypsy Melodies.

Franz Ries—Adagio and Scherzo.

Hermann Spielter—Idyl.

Ferdinand Laub—Polonaise.

And other old and modern compositions by Tartini, Stoeving, Rust and other composers.

Appended are some of Mr. von Dameck criticisms:

The first chamber music evening of Messrs. von Dameck, Kerkhoff, Weber and Schmidt gave unalloyed pleasure. The program consisted of Beethoven string quartets and the so called harp quartet (op. 74, E flat major) and the quartet in F major (op. 18, No. 1) were perfectly rendered. We rejoice to confirm the artist and also the indispensable material success of our quartet, of which Herr von Dameck and Schmidt are integral pillars of our musical life.—Musikalisches Wochenblatt, November 28, 1901.

At the private concert of Señor Dameck, one could not but admire the purity and sureness of his touch, the elegance without affectation of his phrasing and his intimate familiarity with the classics, to which he gives serious study. The German artist being about to return to Europe can give concerts only on Monday and Tuesday next. A great treat was the first performance in Mexico of the great quintet of Schubert, in which, while all is interesting, I wish to call my readers' attention to the andante in the trio of the scherzo and the final allegretto.—El Tempo, Mexico, April 7, 1901.

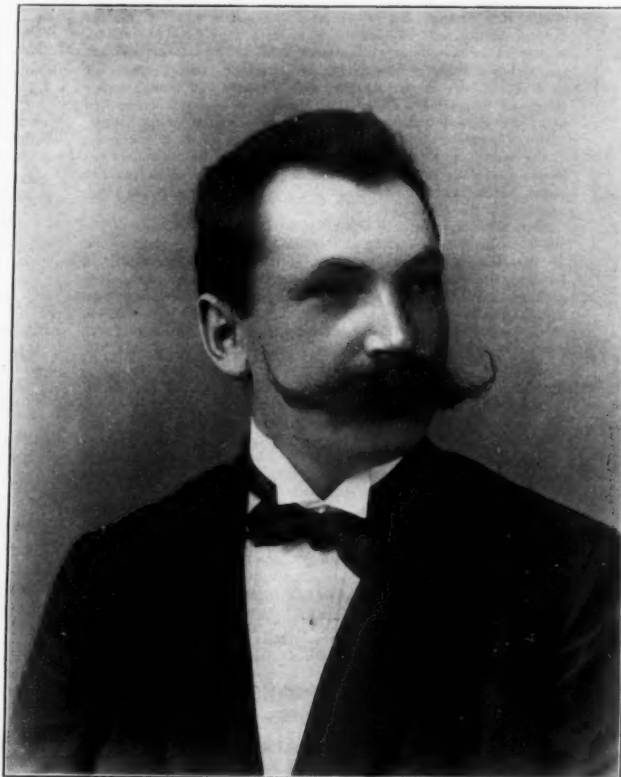
The last chamber music concert completed the Beethoven string quartets. Hjalmar von Dameck and his comrade are favorably known to the public, and yesterday rose to the climax of their artistic abilities and earned new applause. The pieces performed were the string quartet, op. 18, No. 2, G major; the quartet, op. 59, No. 1, F major, and finally the wonderful C sharp minor quartet, which by its klangzauber as well as by its charming execution carried away the audience.—Elberfelder Zeitung, April 23, 1902.

Saturday at the Concordia was devoted to Beethoven. The glorious pieces from op. 18 were first offered, the pathetic quartet in C minor and its contrast, the so called Malinconia. The climax was reached with op. 59, in C major, which, with its symphonic final fugue, formed the conclusion of the program. At the head of the quartet the first violin of Herr von Dameck gave accuracy of tempo and insured precision of execution. The artist's newly purchased Milan violin, by Alberti, 1739, charmed by its melting sounds and firm tone.—Barmen Zeitung, December 3, 1901.

## INTERNATIONAL MUSICAL EXCHANGE.

**T**HE International Musical and Educational Exchange at Carnegie Hall, of which Mrs. Charlotte Babcock is the head, has just finished the first year of its existence, and a most successful year it has been.

From the very beginning she has carried out her idea of presenting good artists who had not the means or the



HJALMAR VON DAMECK.

influence necessary to obtain a hearing. Unlike most other exchanges Mrs. Babcock will not accept any artist who is willing to pay a fee. She has set a standard which an artist must reach in order to get a place on her books. The result is that she has no mediocrities on her books, and her patrons who engage her artists are satisfied.

During the year, besides securing many concert engagements for her artists, she filled a number of important church positions, and recently she placed eight in the Mascagni Opera Company, two of whom have parts. She was equally successful in placing her teachers.

Among the more important positions she filled were: Douglas Powell, the English baritone, as vocal teacher, and Miss Pauline Jennings, as organist and teacher of harmony in the Pennsylvania College of Music, and several musical instructors in Birmingham College.

Mrs. Babcock has now on her books artists for concerts, clubs, drawing rooms, after luncheons and dinner entertainers, high class vaudeville performers and instructors in every branch of music, including piano, voice, violin, viola, lute, cornet, flute, sight reading, theory, harmony, composition, organ, as well as church soloists and substitutes, coaches and accompanists.

## Lillian Carlsmith.

**M**ISS LILIAN CARLSMITH, the well known contralto, after being abroad all last season, has returned and will receive pupils and resume concert work. She is located most pleasantly at the Hotel Cadillac, Forty-third street and Broadway, is already booked for several recitals in conjunction with a well known pianist, two midwinter festivals, and will be heard in New York at several concerts.

## A FEW MUSICAL EVENTS ABROAD.

## Brazil.

**R**IO DE JANEIRO.—The prima donna Hariclé Darclée, arrived September 11, with the opera troupe of Impresario Sansone. She had not been there since 1896, but had left so agreeable an impression of her talents that many dilettanti were at the landing place to give her an enthusiastic reception. She sang on the day after her arrival at the Teatro Lyrico, in "Aida." The troupe gave afterward "La Traviata," "La Tosca," of Puccini; "La Gioconda," and other operas, with great success. Signora Barbareschi was the prima donna in "La Gioconda." Zena-tello, the tenor. Dadone, Nicoletti, de Giulio, la Signora Grassé and the other members of the troupe evidenced great artistic talents, and were received with warm applause by their Brazilian audiences at the matinees and evening representations.

In the same city of Rio de Janeiro was expected at the end of September an opera company, or, as they say down there, a "compania lyrica," which had left Genoa in the beginning of that month for Brazil. The troupe is under the direction of Signori Milone and Rotoli, and surely composed, say the Brazilian papers, of artists del primo cartello.

## Roumania.

Major Ivanovici, the popular author of so many pretty waltzes, has died at Bucharest, after a long illness. As already known, he was inspector general of the military bands in the Roumanian army. He has composed, nearly 200 dances, principally waltzes, one of which, the "Flots du Danube" ("The Danube Waves"), has acquired a universal celebrity, though not equal to that of the "Bleu Danube" ("The Blue Danube") of Strauss.

## Mexico.

Next month, in the capital of the republic, there will be in the Sala Wagner (Wagner Hall) three auditions of music de chambre. They are to be given by a group of well known amateur artists.

## Argentine Republic.

A very painful impression has been caused in Buenos Ayres by the death last month of Senora Angeles Montilla, the popular light singer ("chanteuse légère"). She had her début as light soprano at the Royal Theatre, of Madrid, and went to reside at Buenos Ayres, where she was also impresaria and had her own theatre, the only one which used to remain open during the summer for the benefit of the poor people unable to leave the hot city of the pampas for the breezes of the sea or of the mountains.

At the Theatre San Martin in Buenos Ayres, the troupe of Impresario Tomba has given with great success several performances of the operette "Ninon de l'Enclos." The theatre was always filled, and the Argentine papers, in their articles of criticism, state innocently that a seat in the "platea" (parterre or pit) "only" cost \$2! The French troupe of operetta and of féerie spectacles gave for its début at the Victoria Theatre, of Buenos Ayres, "Around the World in Eighty Days."

## HOCHMAN TO PLAY IN BERLIN.

**A**CABLE just received from Berlin by Otto Wissner from Arthur Hochman, the eminent pianist, states that he has been engaged to play at the Philharmonic in that city on November 1, and therefore cannot sail on October 21 as previously announced, but will sail instead on November 4 on the Kronprinz Wilhelm.

Young Hochman will then arrive here just in time to fill his first engagement with the Philadelphia Orchestra at the Academy of Music on November 13, and he will then proceed on his Western tournee. At Philadelphia he will play Scharwenka's last concerto. At the Philharmonic, Berlin, he plays a new concerto by Ludwig Schytte.

## Frederic Voelker.

**F**REDERIC VOELKER, who on October 6 assumed the duties of his unique position as musical conductor and soloist of the South Broad Street Theatre, Philadelphia, has met with a gratifying reception and support in his determination to present programs of musical importance, and in his admirable program making is establishing a noteworthy precedent in entr'acte music.

Louis Kroll is of valuable assistance as accompanist, and will later be heard with Mr. Voelker in recitals.



## GERMAN MUSIC AFFAIRS.

(From a special correspondent of the New York "Evening Post," signing C. A. L.)

BERLIN, OCTOBER 2, 1902.



WHEN Kaiser William placed his hand patronizingly upon the shoulders of Count von Hülsen, intendant of the Royal Opera House at Wiesbaden, with the words "Hülsen here! He is one who really knows how to interpret my wishes as to grand opera and musical productions," no one guessed that these complimentary words concealed a well defined plan for the introduction of sweeping changes on the German royal grand opera stage. In local musical circles the report is well substantiated that Count von Hülsen is to be called from Wiesbaden to Berlin to become generalissimo of the corps of royal opera intendants. At present Count Hochberg is nominally intendant of the Berlin Opera Royale, but he will soon step down and out.

The German musical world is considerably agitated by the Kaiser's active interest in directing German standard opera performances along new lines. The Wiesbaden festivals are to serve as models for other opera intendants to follow if they wish to bask in the sunshine of royal favor. When the Kaiser placed Gluck above Wagner there was mortification in the camp of the Bayreuthians, for that ancient temple of Wagner is exposed to attack from Munich, Wiesbaden, and other musical centres which are eager to wrest the laurels from Frau Cosima Wagner. The clause prohibiting the presentation of "Parsifal" ceases to become valid in 1911, when it may be presented at Munich by virtue of a special concession granted by Wagner to the unfortunate King of Bavaria and his heirs. But this is not what agitates musical circles most. The Kaiser's enthusiastic approval of the performances of Gluck's revived operas at Wiesbaden, and his desire to have Count von Hülsen direct the "neue richtung" from Berlin, is a slap at the devotees of Wagner, and at the same time implies elaborate stage productions. The Wiesbaden operatic and Shakespearian dramatic productions are notable for their superb scenic setting.

## ROYAL COOLNESS FOR HOME TALENT.

It is a matter of comment that the royal favor has been somewhat coldly extended to the Royal Opera of this city. Court mourning for the death of Queen Victoria and the Empress Frederick has caused the royal box at the opera to be a vacant, chilling void for three seasons in succession. But with the beginning of the present early fall season the mourning obligation ceased. It was therefore with strange emotions that the management of the Royal Opera received "allerhöchsten Befehl" to have the regular stock company vacate and make room for a visiting Italian troupe which presented "Aida." The Kaiser did not occupy the royal box, but sought the seclusion of a dark corner in one of the proscenium boxes, where he could not be observed by the audience. Again, when the King of Italy visited Berlin the opera selections were both foreign, "Carmen" and "Cavalleria Rusticana." Of course the latter was a graceful compliment to King Victor. Nevertheless, the Wagnerites have not been able to obtain much comfort or sympathy from the Kaiser.

The list of novelties announced for the present royal opera season and the number of Italian and French revivals show that royal sentiment is influencing the policy of the local intendant. Rehearsals are in progress for the production of Gluck's "Iphigenie in Aulis," according to the sumptuous Wiesbaden production; Massenet's "Navarraise" will be given in a few weeks, and "Manon" later. Charpentier's success, "Louise," in which the theme of "free love" plays the principal part, will also be presented

in November. Then there will be Verdi cycles, and French and Italian revivals will replace the standard German operas. This policy is regarded in professional circles as suicidal. For despite the Kaiser the Wagner performances are still the most popular musical diet of Berlin.

The Kaiser not only prefers the Italian operas, but goes out of his way to bestow a commission upon Leoncavallo for the composition of a national German opera based on the "Roland of Berlin." Unfortunately, Leoncavallo has somewhat offended royal dignity by composing a number of operas since this commission was bestowed, and although he has had nearly six years to finish the work, he is still on "the final acts." He informed a correspondent at Rome that he would bring the opera to the Kaiser in person this coming winter, and it will be interesting to see what takes place when Leoncavallo presents himself with his belated manuscript at the royal palace door.

## MUNICH A RIVAL TO BAYREUTH.

Intendant von Possart, of the Munich Prince Regent Opera House, has closed a number of contracts which will make Munich the centre of Wagner attractions, not only next year, but for several years to come, at least. Frau Wagner, who is a sharp business woman, has threatened all kinds of vengeance against him, but he is preparing to show the world that Bayreuth is not the only place where Wagner can be heard. It is a fight to the hilt.

Siegfried Wagner is going to the United States to undertake a missionary trip. Ostensibly, he goes direct, but in reality it is to win converts for the Bayreuth cause. The annual participation of American travelers at Bayreuth has been one of the most lucrative items of the festival, and Frau Wagner is at her wits' end to keep this patronage from floating to other German festival centres. But Frau Wagner has alienated the support of every genuine Wagnerite by her well known aggressive manners.

We are having brilliant opera here under the direction of Richard Strauss, whose "Feuersnot" is to be produced with an elaborate setting and fine cast. Weingartner, with his famous Kaim Orchestra, of Munich, will, it is said, make a tour in the United States. C. A. L.

THE MUSICAL COURIER has been informed officially (only two days ago) that the tour of the Kaim Orchestra in the United States has not yet been arranged, but is under consideration. The parties interested are at present in this country engaged in other public affairs occupying them constantly.

## Francis Rogers.

FRANCIS ROGERS gave a song recital at Lenox, Mass., October 8. Last Saturday he sang at a concert with Ludwig Breiter, the pianist at Tuxedo. This week, the 24th, he gives a recital in Hot Springs, Va. November 2 he is to sing the solo bass part in the performance of Rossini's "Stabat Mater" given at the South Church. He will announce shortly the dates of his New York and Boston concerts.

## New Century Vocal Quartet.

THE New Century Vocal Quartet will give an evening of song in Mendelssohn Hall on Wednesday evening, November 20, with the assistance of Mr. Kosman, one of the concertmasters of the Philadelphia Orchestra.

## Max Knitel-Treumann.

MAX KNITEL-TREUMANN, the vocal teacher, has returned from Europe, and is now again at his studio in Carnegie Hall, Room 837, giving lessons on Tuesdays and Fridays.

## CABLEGRAM.

OFFICE MUSICAL COURIER,  
BERLIN, OCTOBER 10, 1902.

Musical Courier, New York:

MME. FANNIE BLOOMFIELD ZEISLER achieved enormous success in Beethoven Hall, Philharmonic Concert, Nikisch and orchestra. She had five encores. FLOERSHEIM.

## THE KLINGENFELD COLLEGE OF MUSIC.

THE Klingenfeld College of Music, which is now in its third year, has since September 15 opened a branch in Manhattan and will continue the good work already done in Brooklyn. The college has made a number of important changes and additions and has secured a distinguished violinist and thorough musician in the person of Hjalmar von Dameck to represent the New York branch. On another page THE MUSICAL COURIER publishes a sketch of Mr. von Dameck. Mrs. Klingenfeld is principal of the college and Madame von Dameck, the wife of Mr. von Dameck, will be the business manager, and being also a musician her value is enhanced.

Alfred Walker, a pupil of Sainton, and a graduate of the Royal Academy of Music, of London, England, is at the head of the violin department in Brooklyn and has already worked up quite a class. He is now organizing a children's orchestra and ensemble class and has shown in the past season what can be accomplished in those special branches. Certificates and diplomas will be awarded for a two and four years' course in violin, piano, theory and vocal. All orchestral instruments are taught at both schools and artists furnished for all kinds of entertainments, musicales, recitals, concerts and lectures. The college embraces educational branches as well, such as elocution, dramatic art, physical culture, phonetics and modern languages, and claims to have specialists in all branches. Prospectus can be obtained from 108 Hancock street, Brooklyn, and 158 East Sixty-fifth street, New York, on application. Free and partial scholarships are awarded to those who are able to show sufficient talent and can devote their time mainly to the branch they wish to pursue. Applicants must apply on or before November 1 for these scholarships. Pupils may enter at any time.

## Brooklyn Arion.

THE members of the Brooklyn Arion and their families enjoyed the entertainment given at the clubhouse of the society last Sunday night. "In Civil," a comedy in one act, by Gustav Kadelburg, was enacted, and this was followed by Offenbach's amusing one act operetta, "Die Verlobung bei der Laterne." The operetta was prettily sung and acted with snap by Miss Albertine Margadant, Mrs. Marie Rappold, Mrs. Marie Mattfeld, William Bartels and Richard Beck. Mr. Claassen conducted with vim. A small but competent orchestra played before and between the acts the overture to von Suppé's "Schoeno Galathea," the intermezzo from "Cavalleria Rusticana," Handel's Largo (Henry Schmitt, solo) and "Dream After the Ball," by Czibulka. Mrs. Mattfeld, and Messrs. Beck, Behn, Florenzie and Lenkert appeared in the comedy. The large assembly hall of the clubhouse was crowded to the doors.

## Miss Jessie Davis.

MISS JESSIE DAVIS, of Boston, was the solo pianist at the recent music festival in Burlington, Vt., which was given under the direction of Wm. R. Chapman. Miss Davis scored a distinct success. She has only recently returned from Paris, where she was a pupil of Harold Bauer.

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Mr. Satte sang "Walther's Prize Song" and was enthusiastically applauded and recalled five times.—New York Evening Journal.  
"Mr. Satte was recalled five times and his reception was exceptionally cordial."—New York American and Journal.

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PARIS,

SEPTEMBER 25, 1902.



UST at present matters are not running too smoothly between critics—whether of music or drama—and managers. What are called répétitions générales, or dress rehearsals, have been abolished, to the great discontent of the dramatic critics on the press. These dress rehearsals of new works were not open to the general public, and as the notice of any new piece did not appear until after its first actual performance, more time and care could be expended on the criticism than can now be done between the first performance of a piece and its notice the following morning.

The acrimonious discussion has again revived, and the columns of the daily Paris journals contain the views of different managers, authors and professional critics. It has not infrequently happened that a new work has been severely handled after its dress rehearsal, and a dismal failure predicted for it in the columns devoted to artistic matters by those critics who have only witnessed the répétition générale. This verdict has often been quite reversed by the public of the first performance, owing to judicious pruning and alterations having been effected after the dress rehearsal. An interesting article recently appeared in *Le Temps*, in regard to the actual wants of the musical public so far as concert programs are concerned, and what the music critics think it wants. I transcribe certain portions:

"There is a proverb which says: 'Those who give advice never pay.' We know an eminent concert conductor who is going to regulate his professional life for the future in accordance with this axiom. This will be of interest,

particularly at the beginning of the season, to all who follow the musical movement in France.

"Some years ago, when the old répertoire was more frequently performed at our lyric theatres, the symphonic concerts used to offer to their patrons, the public, entire acts from the works of Wagner. These extracts drew a paying public. But since that the Opéra has mounted successively 'Lohengrin,' 'Tannhäuser,' 'La Valkyrie,' 'Meistersinger,' 'Siegfried,' certain critics are beginning to think that Wagner had not quite as much genius as was attributed to him, seeing there are now so very many who recognize it. So these critics became thirsty for novelties. They started a campaign. 'Why do you not give us the modern composers?' was their cry to the directors of symphonic concerts. (This cry, being translated, meant for several of them, 'Why do you not give our works?') Their logic and method of reasoning, which was sufficiently plausible, was this: 'Leave music written for the stage to the theatres; at concerts give us concert music.' Those familiar with Wagner's music, before he was accepted in France, were uninterested by this discussion. They were content to hear good music, of no matter what school, and took no part in this crusade of the critics, for or against. But in the discussion one thing was forgotten—to consult the public and follow its wishes. Now we have barely in France a public for classical music, ancient or modern. (For Wagner at present is a 'classic,' is he not?) This public is very precious; if it were to fail, how could it be replaced? And this public, unlike the critics, is not yet tired of Wagner. Its mood is less capricious, its tastes less fickle, its nerves more steady. It does not feel the need of constant change, of stimulating an ever springing youth by destroying today what it worshipped yesterday. (Besides why 'destroy,' why 'worship?' To like, with a conscious and sensible admiration, is quite sufficient and lasts longer.) In brief this concert public, when the all important moment of renewing its subscription arrived, expressed a very decided wish that this year's programs should have 'body,' and that in them Wagner should take his place, his great and legitimate place, leaving to smaller enterprises certain composers whose utterances as yet were but the stammerings of babes. Let these subscribers rest satisfied! Their will is law. When a public is willing during the pleasant afternoons of autumn when it is so delightful to wander in the Bois, the air just warmed by the pale sun; when this public is willing to renounce these pleasures to box itself up during the whole of an afternoon it is entitled to some consideration. This consideration has been demanded and promised. And if some few of the dilettanti—on the free list—recommence their ill advised campaign, their answer will be: 'Do not think for a moment, gentlemen, that we shall allow to escape us that rare bird, the music lover. On the contrary, we will arrange his cage just as he wishes, if he will only consent to stay with us. For 'Those who give advice never pay.'"

The question of performing work originally destined for the theatre on the concert platform has been so often treated that there is nothing new to say on the matter. Still, so far as France is concerned, seeing that nearly all of Wagner's music dramas can be seen and heard under the conditions for which he wrote them, the necessity for their being heard where they must unquestionably lose a great part of their effect no longer exists. The above article is, no doubt, inspired, but the question of a public willing to pay having a right to a voice in the matter is an unanswerable one. It has been said that there are finan-

cial and artistic successes, but a success that is only an artistic one very often proves that it was not artistic enough to command the attention of the paying public.

Although several works, like Byron's "Manfred" and "Sardanapalus," and Berlioz's "Damnation de Faust" (about this latter there is doubt as to its original form), not originally intended for the theatre have been, in spite of the difficult nature of the setting required, successfully mounted on the stage, the Abbé Perosi may claim, if reports be correct, to have written a work that ambitious theatre directors will surely leave alone. It is called "The Apocalypse." The subject is taken, of course, from the "Book of Revelations," by St. John. These prophecies, or revelations, were received, it is said, by St. John about the end of the reign of Domitian. In them are spoken of walls of gold, crystal seas, four horsemen symbolizing war, conquest, famine and pestilence; a dragon, more terrible than the one in "Siegfried," seeing that it had seven heads and ten horns; then with this are the devil, pagans, heaven, stars and golden candlesticks. Certainly not a work to lend itself readily to a stage representation. It is at Milan, I believe, that Perosi intends his "Apocalypse" to have its first hearing.

Leoncavallo has been figuring largely in the journals of late. He was in Paris this summer, arranging for the production of his opera "Pagliacci." Then negotiations were broken off and the idea of its performance abandoned. He left Paris hurriedly, his flight being hastened by the frequent messages he is said to have received from the Emperor William of Germany, who was collaborating with the composer as librettist in an opera called "Roland of Roncevaux." But emperors are awkward people to deal with, and Leoncavallo, it is rumored, was constantly in the receipt of messages from his august partner in the work (who did not appear quite satisfied with the composer's efforts), being bombarded with telegrams such as "Music not sufficiently warlike," "Write another war march, more stirring," "Do not forget the thunder of battle," &c. Leoncavallo left France for Italy without sending his address to his distinguished collaborator, but has recently written to the journals, informing them that he is arranging to make a tour in Russia and Poland to conduct concerts made up from his own compositions exclusively, after the style it appears of those shortly to be given in the States by Mascagni.

Although only the old favorites of the repertoire have been given during the last two weeks at the Opéra, the receipts have been very good. On October 8 Van Dyck will reappear in "Tannhäuser," and two days later will be produced Mozart's "Don Juan," on which a great deal of time and pains have been expended to make the production as perfect as possible.

Program for the week: Monday, "Samson et Dalila"; Wednesday, "Faust"; Friday, "Lohengrin."

At the Opéra Comique nothing of particular interest. Performances of the old works, some of them with débutants. In "Lakmé" Mlle. Korsoff, a Russian soprano, who sang the solo recently in Saint-Saëns' "Parysatis" at Beziers, made a first appearance. Alvarez will shortly give four performances each of the tenor part in "Manon" and "Carmen" before sailing to fulfill his engagements in the States.

Program for the week: Monday, "Les Dragons de Villars"; Tuesday, "Manon"; Wednesday, "Grisélidis";



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Thursday, "Lakmé"; Friday, "Louise" (début of Mlle. Tournié); Saturday, "Manon."

The concert season will shortly commence, and the plans of the directors are being made public. At the Lamoureux concerts, conducted by Chevillard, will be heard early in the season a symphony, by Guy Ropartz; a concerto for piano and orchestra, by Léon Moreau; "L'Après-Midi d'un Faune," by Claude Debussy, the composer of the much discussed "Pelléas et Mélisande"; the Valses Romantiques, by Emmanuel Chabrier, orchestrated by Mottl, and the "Battle of the Huns," symphonic poem by Liszt. There will be also revivals of former great successes, as "Rheingold," Wagner; "Damnation de Faust," Berlioz; "Faust symphony, Liszt; the nine symphonies of Beethoven, these having been redemanded by a large number of subscribers; the four symphonies of Schumann; extracts from "Armida" (Gluck), third act of "Parsifal," and works by Saint-Saëns, &c.

A play is about to be revived in Paris, about which the following story is told. Before it was accepted at the Gaité in 1864 it was refused by three different managers, one of whom gave as a reason for its refusal that it had not in it sufficient pathos. Shortly after this manager had a visit paid to him by the author of the play who carried a voluminous manuscript.

"You wished something pathetic and tragic," said the author, unfolding the large roll of manuscript. "Here you are, something quite uncommon, a drama in five acts—all the characters get killed in the fourth."

"How can that be!" said the manager; "who continues the action of the piece in the last act?"

"The ghosts of those who died in the fourth," was the lugubrious reply.

DE VALMOUR.

OCTOBER 2, 1902.

On Sunday, October 19, at 2 in the afternoon, will begin the thirtieth season of the concerts founded and conducted by Edouard Colonne. Although personally I may not be in the very front rank of his admirers as a conductor, it is impossible to ignore the very prominent position Colonne holds in artistic life and the great factor he has been in the development of musical progress in Paris. He was born in Bordeaux in 1838. Nearly all the French musical celebrities come from the South. After something like seven years of study at the Paris Conservatory, where he carried off a prize for harmony in 1858, and another for the violin in 1865, he was engaged as member of the Pasdeloup Orchestra, and the year after entered as first violin at the Opéra. I believe he once made a tour in the United States as conductor of a French opera bouffe company, performing works like Offenbach's "Barbe Bleue," &c. Be that as it may, Colonne came prominently into notice before the Parisian public by conducting a performance of the "Erinnyes," by Massenet. In 1873 was founded the National Concert Society, which gave its first concert at the Odéon Theatre, with Colonne as conductor, a post he has retained up to the present. At this first concert was performed the Italian Symphony, by Mendelssohn; "Reverie," by Schumann; the "Jeux d'Enfants," by Bizet, and the "Carnival," by Guiraud. Saint-Saëns also appeared at this first con-

cert of the society and introduced his piano concerto in G minor. The vocalist was Mme. Pauline Viardot, who sang Schubert's "Erl King," the piano part being played by Saint-Saëns. The price of the highest seats at this concert was 3 francs. The concerts are now given at the Châtelet Theatre, where the price charged for the same seats is 10 francs, which proves conclusively that this is an age of progress, in the price demanded for merchandise, as well as the quality thereof.

The new society and its conductor were a distinct success. In two years the name of the organization was changed from the National Concert to that of the Colonne Concert. Since that time the concerts at the Châtelet Theatre on Sunday afternoons. I am indebted for the following particulars of Colonne and his work to Charles Joly, the erudite musical editor of the Paris *Figaro*, who says that Colonne has directed 788 concerts and performed 1,676 works, of which 850 were the compositions of 127 French musicians. Besides the great classic works, which form the usual stock repertory of orchestral concerts, nearly all contemporary composers have appeared on the programs of the Colonne concerts. The "Damnation de Faust," by Berlioz, for whom this conductor seems to have a special reverence, has been given 113 times under his baton, always with increasing success; the same results having been attained by the works of Wagner, of which Colonne has given entire acts in concert form. Among the present day composers whose works have had their first hearing at these concerts we find Alfred Bruneau, with symphonic fragments of his operas "Messidor" and "Ouragan"; Charpentier, with his "Impressions d'Italie" and "Vie du Poète"; Claude Debussy, prelude to "L'Après-midi d'un Faune"; Erlanger, the composer of "Le Juif Polonais"; Gabriel Fauré; all the works of César Franck, it being at the Colonne concerts that were heard for the first time "Ruth," "Rebecca," "Redemption," "The Beatitudes," "Psyche," &c.; Benjamin Godard, with his principal work, "Le Tasse"; Augusta Holmès; Joncières' Symphony Romantique; Lalo's Norwegian Rhapsody (dedicated to Colonne), and his well known and popular violin concertos and Spanish Symphony, played by Sarasate; Massenet, with many works, among them his oratorio "Mary Magdalen" being given first time at these concerts; Messager, with a symphony, and fragments of his opera "La Basoche"; Theodore Dubois' "Paradise Lost," which won the City of Paris prize; Paul Vidal; Ch. Widor; Saint-Saëns, with three of his symphonic poems, "Phaeton," "Danse Macabre" and "Hercules and Omphale," his "Deluge," and also many of his concertos, fantasies, &c.

We must admit that this list, which only contains the more prominent modern composers who have figured at these concerts, is a very formidable one, and shows an extraordinary amount of courage and perseverance, the actual labor involved in the rehearsing and production of new orchestral works, with their attendant worries, not the very least of which is the correcting of the manuscript parts used for the first time, being only known to those musicians who have gone through the experience.

For the next season at these concerts, among the choral works by Bach, Berlioz, Franck, &c., will be heard the music composed by Saint-Saëns for the spectacle of "Parysatis," given for the first time at Béziers; also Schumann's "Faust," and excerpts from Wagner's "Tetralogy" and "Parsifal." With the symphonies of Haydn, Mozart, Beethoven and Schumann will be included the four by

Brahms, and also symphonies by Franck, Gernsheim, Lalo and Widor. The two orchestrations by Berlioz and Weingartner, of Weber's "Invitation to the Waltz"; the two Hungarian marches, by Berlioz and Liszt; the two Procession nocturnes, by Liszt and Rabaud; the "Mazeppa," by Liszt, and the "Don Juan," by Richard Strauss, will also be heard. Of the lesser orchestral works I do not speak. There will be several visiting conductors, among them Grieg, Nikisch, Gernsheim and Nilyarski, the last being the director of the Warsaw Conservatory. The solo pianists will be Carreño, Louis Diémer, Pugno, Wurmer, Philipp, Goldschmidt; and the violin virtuosos will include Auer, Sarasate, Thibaud and Ysaye. The vocalists promised are Marie Bréma, Rose Caron, Lilli Lehmann, Félicia Litvinne and Marcella Prègi.

One thing particularly noticeable of late years in the composition of Paris musical programs is their complete eclecticism, so far as composers of different schools and nationalities are concerned. This obtains not only in the greater concerts devoted mainly to symphonic works, but to the smaller ones also. Even at the subventioned opera houses this holds good. We have frequently, very frequently indeed, Wagner at the Opéra, with Mozart, Verdi, Puccini at the Opéra Comique. Even the singers themselves are no longer, as formerly, mainly of French origin, as a glance at the list of performers at the two lyric theatres here will prove. Even the stage of the Opéra Comique, once so difficult of access to foreigners on account of the spoken dialogue necessary in the older works given at this house, has now a fair quota of artists not of Gallic origin, who have attained an excellent position there. Witness the success recently of the Russian singer Korsoff; of the Swede, Arnoldson; of Miss Courtenay and Miss Garden, Anglo-Saxons, with others whose names do not occur to me.

Last Sunday I strolled into the Grand Palais, where unpretentious concerts are given in the afternoon, once a week. The orchestra of forty members was competent, and the singers as good as one perhaps has a right to expect for the modest admission fee—2 francs for a reserved seat. These concerts are given every Sunday in one of the smaller halls of the Grand Palais, a room most artistically arranged in an effect of dull gold ornamentation on panels of green malachite. There were ten numbers on the program. Five of these were compositions by native composers, Massenet, Dubois, Saint-Saëns, &c. The remaining numbers were: "Merry Wives of Windsor," overture, Nicolai; Movement from Symphony in F, Beethoven; air from "Judas Maccabæus," Handel; ballet, "Feramors," Rubinstein, and air from "Semiramide," Rossini.

At the Opéra there is nothing new to chronicle; the standard repertory, with the return of the principal singer. Program for the week: Monday, "Samson et Dalila" (return of Hégion); Wednesday, "La Valkyrie" (return of Bréval); Friday, "Faust"; Saturday, "Lohengrin."

At the Opéra Comique, in order to mask a little, I presume, the absence of Delna, a contralto who has not been re-engaged, the director, Carré, has secured Alvarez, the tenor, for several performances of Don José in "Carmen." He will then sing in "Manon" four times with Miss Mary

LEGAULOUIS, Paris  
June 7, 1902.

We have just been present at a *soirée* particularly artistic—the song recital given by Theodor Björkstén at the Salle Pleyel. With a full, beautifully ringing voice, and with a prodigious diversity of accents, the eminent Swedish tenor interpreted, one after another, German *lieder*, romantic pages of Garat, Méhul, Guédron, and melodies of Delibes, Widor, Bemberg and Gounod, as well as Swedish, French, and Italian folksongs. Here we have certainly a singer of very rare musical intelligence. After the concert Victor Maurel warmly complimented Mr. Björkstén, who during the entire concert was enthusiastically applauded.

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Mon., 27, Phoenix, Ariz.	Mat. & Eve.	Dorris Theatre.	
Tues., 28, Tucson, Ariz.	Mat. & Eve.	Opera House.	
Wed., 29, El Paso, Tex.	Mat. & Eve.	Opera House.	
Thur., 30, Albuquerque, N. M.	Matinee.	Colombe Hall.	
Thur., 30, Santa Fe, N. M.	Evening.	Loretta Academy.	

Garden. Delna is a big woman, with a really superb voice, which she does not always use very artistically. She is of very humble origin, and her musical and vocal education has not been very complete. Still her performance of Carmen has for a long time been a favorite with the Parisian public. In the more severe music of Gluck's "Orpheus" her lack of style is apparent, and her costume in the part, consisting, as it seems to me, principally of a very long mantle enveloping her from head to foot, is unconventional but ineffective. In tragic roles, such as those she sung in Berlioz's "Les Troyens," Bruneau's "L'Ouragan," and Lalo's "Le Roi d'Ys," her very noble voice was heard to great advantage. Delna appeared for some time at the Opéra, but for some reason or other her ability did not seem in its proper place, and she returned to the Opéra Comique. Pending the production of the "Carmélite," by Reynaldo Hahn, the familiar works of the repertory with Charpentier's "Louise" have been given.

I believe the opera by Massenet, "Le Jongleur de Notre Dame," has been translated and produced with success at Hamburg. This is the work written entirely for male voices (except a few bars at the end, sung by two angels off the stage) and produced this last season at Monte Carlo, of which I sent you a summary at the time. The directors of the opera at Hamburg are also responsible for the introduction to a German public of Charpentier's "Louise."

It is definitely settled that Sarah Bernhardt will give some performances in Germany, the necessary formalities having been concluded with Count von Hochberg, intendant of the royal theatres. Woman is naturally capricious, and is privileged to change her mind, so why should not Sarah reconsider the oath that she swore by all her deities that nothing should ever induce her to display her talents before the Teutonic conquerors of her beloved France. The Bernhardt is very fond of money, of which she requires a great deal, and perhaps pecuniary arguments of a powerful nature have been brought to bear on her. The performances will last from October 25 to October 31. She will make her first appearance at the Berlin Royal Opera as Phèdre at a matinee. The accompanying music of Mendelssohn will be played by the orchestra of the opera. Her last two performances will be "Hamlet."

DE VALMOUR.

OCTOBER 9, 1902

For a long time past the Opéra has been occupied with a revival of Mozart's "Don Juan." This revival was to be one on which the greatest pains were to be taken in order that Mozart's masterpiece should be given with the reverence the work demands. This opera belongs to both of the two subsidized lyric theatres of Paris, seeing that it was not originally written for either of them, but on account of its style it is more frequently given at the Opéra Comique than at the Opéra, the smaller stage of the former being a more suitable frame than the immense area and gigantic proportions of the latter. It is well

known how Gounod worshipped this immortal work of Mozart, whom he esteemed the god of music. Lepelletier, a well known French writer on musical matters, is authority for the following anecdote, which I had not hitherto come across. When the composer of "Faust" was at the height of his fame, and his name on everybody's lips, he met with an accident in the Rue des Petits Champs, through which he broke a leg, and was carried into an adjoining house. Lepelletier, hearing of it, hurried to the place where Gounod was lying, thinking naturally that the fame of the injured celebrity would have already attracted a crowd in the street. Seeing a respectable looking chemist standing on a doorstep Lepelletier asked him if it was there that Gounod had been carried.

"Gounod," replied the man, "never heard of him."

"Yes, yes," was the impatient rejoinder, "Gounod, the composer of 'Faust' and 'Mireille,' you know, the great musician."

"A musician, ah, in that case you had better inquire at No. 66; there is a piano dealer there; he will know!"

Lepelletier learned that Gounod had been taken to the house of Oscar Commettant, a music critic, where he found him in a high state of fever and somewhat delirious. In this dark, rather narrow chamber, into which people entered on tiptoe, for fear of disturbing the patient, Gounod was lying, with the injured leg bandaged. He seemed to be talking to himself, reciting as in a sort of monotone an invocation to Mozart, his ideal musician.

"O, divine Mozart," those near heard him say, "O, incomparable Mozart, art thou now reposing on the bosom of the Infinite, as of old the favored disciple on the breast of his Lord, and drinking from the inexhaustible streams of divine grace reserved for the blessed? Heaven lavished on thee all its gifts; grace, power, fertility combined with a luminous spontaneity, an ardent tenderness so evenly balanced as to constitute an irresistible power to charm. This it is which has made of thee the musician par excellence—more than the first—the only one!"

As Lepelletier leaned over the couch of Gounod to catch his words the composer took his hand and murmured still as if in contemplation of his musical ideal, "All, all is to be found in 'Don Giovanni.' The whole of human nature!—the patrician lady insulted and vengeful; the daughter bending over the corpse of her old father assassinated; the great seigneur, libertine to the point of cynicism, and audacious even before divine justice itself; the spouse, abandoned and mocked at; the peasant girl fascinated by gallantry; the servility of the valet, superstitious and a coward; and then that tragic figure of the commandant, whose terrible accents freeze one to the marrow. All is there! Mozart excelled in all, the sublime and the grotesque were equally alike to him."

The music now old needs very pious handling on the part of those intrusted with it, in order that its delicacy shall be fully set forth. This is a difficult task for an operatic manager, on account of the many various and conflicting editions that exist of this work. According to Jules Combarien, the eminent musicographer, the edition used at the Opéra is the one published by Peters.

which he claims to be full of errors, and without authority. This writer also states that neither the library of the Conservatoire nor that of the Opéra possesses an authentic score of the work, this, he says, being the one published by Leuckart (Luckhardt?) of Leipsic, the second edition, edited by Gügler, published in 1875. He also warns musicians against the first edition, published in 1868, by the same editor, but since disavowed. This is the one used at the Opéra Comique of Paris. In the version produced last night at the Opéra there was a long ballet interpolated in the ball room scene, besides the famous minuet. This ballet was made up of odds and ends of Mozart's other writings—symphonies, a march taken from a piano sonata, string quartets, &c. Indeed, one of the solo dancers received an encore for her variation, this same being a variation from one of Mozart's string quartets! This enlarging and modernizing of the classics is always unsuccessful, this last revival being no exception to the rule.

Among artistic odds and ends that I have collected at different periods and places is one that I prize highly. It is a complete table of all the works that have been performed at the Paris Opéra from 1826 to 1892, a space of sixty-seven years. This table compiled with an extraordinary amount of painstaking research contains the name of every opera and ballet given there in that time, its authors and composers, number of acts, if originally produced there or elsewhere, if a French work or a translation; if the latter, the name of the translator; the date of its first performance at the Opéra, and the number of times it has been played every year. I find that "Don Juan," by Mozart, was given at the Paris Opéra first in 1834, when it was performed twenty-two times during that year. The translators of the original libretto, by Da Ponte, are given as Deschamps and Castil-Blaze—father and son. Castil-Blaze was somewhat noted for the liberties he took in handling other people's work. His part in the translation of "Don Giovanni" is an example. Originally written in two acts, it is divided into five as given at the Opéra.

The role of the heartless, fascinating Don has always been a favorite one with operatic baritones. And yet, musically, he has comparatively little to do. It is true Don Juan is on the stage a very great deal of the time, but apart from his serenade, his song in praise of wine ("Fin ch'han dal vino"), his share of "La ci darem," and a few phrases scattered here and there, he is mostly occupied in singing unaccompanied recitative. It is in the impersonation of the part—the actor doubled by the singer—that so much skill is demanded. The role is generally sung by baritones, and was created by a young singer named, singularly enough, Bassi, at Prague in 1787. It has also been sung by tenors. When first given in Paris at the Opéra the role of Don Juan was confided to the favorite singer, Nourrit, who created the tenor parts in "La Muette de Portici" (Masaniello), in "Guillaume Tell" and "Robert le Diable." Indeed, unless I am mistaken, it was as Don Giovanni that Jean de Reszké

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made his first appearance in London. He was, however, at that time singing baritone, and not, as now, tenor roles.

When Nourrit sang the part in Paris it was, of course, with certain changes and transpositions. Delmas, who holds the position of first bass at the Opéra, is the new incarnation of the unscrupulous Don. This singer, gifted with a good sonorous voice, of great temperament, and a most excellent actor, excels in parts requiring strong declamatory force rather than finesse, power rather than charm. A really fine Mephistopheles (both Gounod's and Berlioz's), a superb Hans Sachs an imposing and tragic Wotan, Delmas has not in Don Juan a sympathetic part. Of very great height and dignified carriage, he lacks the grace, the impertinence, the sarcasm required for Mozart's work. Maurel, with his supple talent, made an excellent Don Juan, but it is Faure who will always remain to the French public the ideal impersonator of the role. Delmas sang the music very carefully, but heavily. The serenade was encored. Although possessed of a voice of very extensive range, Delmas is certainly ill advised to undertake music not written for an organ of his type, and his performance, although of merit and a certain originality will not be quoted as one of his best. To very few lyric artists are given the requisite gifts to sing both Leporello and Don Giovanni as Delmas has now done.

The other parts were in competent hands. Grasse made a very good effect indeed as Leporello. Vaguet sang his tenor aria, known in the original version as "Il Mio Tesoro," beautifully and was much applauded; Grandjean was a tragic Donna Anna; Hatto pathetic as Elvira, and Carrère a charming Zerlina, singing the music as well as she knew, but not exactly in the style demanded in Mozart. The work is most carefully and artistically mounted, as is nearly always the case at the Opéra. The orchestra was very good, playing with taste and refinement under Vidal. The Serenade was accompanied, not by a mandolin player (although there is one attached to the Opéra), but by the violins pizzicato. Singularly enough, although a variation interpolated in the ballet for one of the solo dancers from one of Mozart's string quartets was encored, the famous trio for masks was not!

I have spoken of Gounod's fervent admiration for this opera of Mozart; this is the advice he gave to those about to interpret him: "One of the most important things to guard against, in the rendering of Mozart's works, is the seeking after effect. What I mean by this word effect is not the impression produced on the listeners by the work itself, impression of charm, grace, tenderness or terror—in one word, all the sentiments which the musical text offers, or at all events should offer, by itself, the form and portrait; but that exaggeration of accent, of light and shade, of movement by which performers too

often seek to substitute themselves for the composer and to change his ideas instead of reproducing them simply and faithfully."

DE VALMOUR.

#### VIRGIL RECITAL.

MRS. VIRGIL opened the season of public recitals played by pupils on Tuesday evening, October 14. A large number of music lovers interested in the methods advanced by Mrs. Virgil were in attendance. The program was a choice one and the playing was remarkable for artistic finish and interpretation, and in no less degree for the clear and beautiful execution which each pupil possessed. Master Miner Walden Gallup opened and closed the program, and also played an intermediate number. His pieces were Fugue in D major, by Bach; Prelude Nos. 15, 3 and 10, by Chopin; "Persian Song," by Burmeister, and Waltz, op. 34, No. 1, by Chopin. The Preludes by Chopin, the "Persian Song" by Burmeister and Fugue, D major, by Bach, were especially beautiful. Laura Race, a pupil of C. Virgil Gordon, played two numbers, playing the following pieces: "Elegie," by Nolle; "Scherzo," by Mendelssohn; "Am Genfer See," by Bendel, and "Soirée de Vienne," No. 8, by Schubert-Liszt. This young girl has improved greatly within the past few months. Her phrasing, tone color and execution all were worthy of praise. Little Hans Bergman also played two numbers, Sonata, op. 27, No. 1, by Beethoven; "Etude de Style," by Ravina; "Gigue," by Bach, and "The Nightingale," by Liszt. Bergman's playing was certainly a revelation to all present. Mrs. Virgil will continue these special recitals, as she has a large number of pupils who are able to do finished playing in public. Invitations may always be secured by writing to the Virgil Piano School, 29 West Fifteenth street, New York city.

#### WALTER DAMROSCH AND HIS ORCHESTRA.

WALTER DAMROSCH and his orchestra have just finished their fifth annual Pittsburg engagement of two weeks, two concerts daily.

These concerts took place at the Exposition Hall, the prices were popular and the attendance is computed at over 8,000 daily, or nearly 100,000 for the season.

Mr. Damrosch and his orchestra will make New York their headquarters during the season, departing for an extended tour in the spring after the last of the Philharmonic concerts in April, 1903.

Mr. Damrosch will have his first horn, Xaver Reiter, at all the Philharmonic concerts, thereby notably strengthening that department of the orchestra.

Over sixty engagements have already been booked by Manager John Mahnken for the Damrosch Orchestra, including the Daniel Frohman Sunday night concerts at the Metropolitan Opera House in November, the concerts of Raoul Pugno, Kocian, the New York Oratorio Society and the Frank Damrosch Young People's concerts.

#### "BY THE STAGE DOOR."

FROM music to the stage is usually regarded as but a short step. This step leads us to the consideration of a rarity—a book about the stage which is not stagey. The outer world knows little of the theatrical world as it really is. Even when the limelight is taken away there generally hangs over the boards the glamour of romance, which is fostered by ignorance and misrepresentation.

Ada Patterson and Victory Bateman have collaborated in writing "By the Stage Door"—a book which should be given to every girl who is stagestruck, as it would open her eyes to the grim reality and earnestness of the life. In eleven striking stories the real atmosphere of stage life is reproduced. Those who read this book with the object of finding something salacious therein will be sadly disappointed. But what is clearly shown is the humdrum of the every day life of the actor and actress. The force of the book lies not in high coloring, but in its adherence to the commonplace fact. The stories are interesting, not merely because they deal with the stage, but rather because they are about men and women who happen to be on the stage. They are tender, human and strong. We are assured that they are all faithful transcripts of happenings. That does not interest us. What does interest is the fact that the stories bear the unmistakable imprint of truthfulness. The Grafton Press has done well in publishing this book, which bids fair to have an extended circulation.

#### Free Opera Scholarships.

THE New England Conservatory of Music announces four free scholarships in the opera school, which will be offered for competition on October 29 in New York and October 31 in Boston. The judges will be George W. Chadwick, Oreste Bimboni and Georg Henschel, Messrs. Chadwick and Bimboni going over to New York to conduct the examinations there. Applications must be sent to Mr. Chadwick at the New England Conservatory, Boston, Mass., before October 27, and must be by letter only. These scholarships are open to all competitors and the competition will be strictly private.

In New York the competition will be held at the Academy of Music, on Fourteenth street, at 10 o'clock on the morning of October 29.

#### Herbert Witherspoon.

HERBERT WITHERSPOON, who gives a song recital in Mendelssohn Hall on Friday afternoon, November 7, will sing songs by composers from the time of the seventeenth century down to the present day compositions of Strauss, Elgar and Chadwick. Mr. Witherspoon will have the assistance of Victor Harris at the piano.

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Chicago, October 19, 1902.

## First Thomas Concert.

FRIDAY, OCTOBER 17.

Overture, Euryanthe.....Weber  
 Largo and Vivace, F minor.....Bach  
 Symphony No. 4.....Beethoven  
 Death and Transfiguration.....R. Strauss  
 Overture, Tannhäuser.....Wagner

**I**N the matter of thorough discipline, in the quality of its strings, in the discretion of its brass and in the peculiar freshness and enthusiasm of its performance, the Thomas Orchestra, of Chicago, today stands unrivaled in the musical world.

And this opinion is based on actual hearings of these orchestras: Berlin Philharmonic, Leipzig Gewandhaus, Dresden Royal Opera, Kaim Orchestra, of Munich; Gürzenich Orchestra, of Cologne; Museums Orchestra, of Frankfurt; Richter, Philharmonic, Wood and Crystal Palace orchestras, all of London; Liverpool and Manchester Symphony orchestras, Vienna Philharmonic, Colonne, Lamoureux and Grand Opera, all of Paris; Meiningen Royal Orchestra, Royal Opera and Tonkünstler orchestras, Berlin; Philharmonic and Symphony societies, and Metropolitan Opera House, New York, and the Symphony organizations of Pittsburg and Boston.

An orchestra that plays opera for six nights in every week cannot on the seventh evening give us a model symphony performance, even when led by such men as Weingartner or Muck (Berlin), von Schuch (Dresden) and Mahler

(Vienna). The Berlin Philharmonic Orchestra is overworked. It gives two popular concerts every week, on Tuesday and Sunday, and a symphony concert on Wednesday. On Thursday, Friday and Saturday evenings the orchestra is rented to soloists, who use it for accompaniments. On every morning of the week there take place rehearsals for the concerts of the soloists and of the orchestra. On every second Monday there are the so called Nikisch concerts, for which the famous conductor comes from Leipzig, where he is at the head of the Gewandhaus Orchestra. The rehearsals for these Nikisch concerts are held on Sunday mornings. Not even in summer is there any rest for the poor Berlin Philharmonikers. Hardly have they finished their Berlin season than they are chased off on a "one night stand" tour through half the countries of Europe, and finally they land up at Scheveningen, a popular watering place in Holland, where for four months and twice daily these musical journeymen grind out programs of popular and classical music.

Routine? Yes, they have it to be sure, but they have too much of it. The men become cogs of a machine that, once started, runs on of itself without any extraneous direction or guidance. When an orchestra becomes independent of its leader and degrades him into a mere time beater, as a body it loses vitality and individuality. Nikisch directs only ten concerts in Berlin; at all other times the Philharmonic Orchestra is led by Rebeczek, a sleepy Slav, a man who is seventy years old, and who himself acknowledges that he has lost all enthusiasms and

even preferences in music. Like the New York Philharmonic Society, the Berlin organization is a sort of stock company owned by the players, and they engage and pay their leader. Therefore it is easy to understand why the orchestra is indifferent, mutinous and slovenly.

When a person spends some time in Berlin he is apt to become satisfied with much that he would not accept in the United States. The power of suggestion is remarkable, and when everybody else about you says "The Berlin Philharmonic is the greatest orchestra in the world," at first you feebly protest and say: "But Boston, and Chicago," and then you allow yourself to be snowed under with a shower of argument and ridicule. But once on this side of the ocean you hear and see things differently. Your perceptions become keener, your blood circulates more actively (or seems to), and your senses take on a finer and more precise edge. You lose your habit of hero worship, and should you happen to have lived in musical Berlin you learn to separate Nikisch, the man, from his instrument, the Berlin Philharmonic Orchestra.

The Leipzig Orchestra is not accepted as an authoritative interpreter of modern works. There they have broken away too recently from academical rule; their work is still weighty with tradition and dusty with conservatism. A modern orchestra that cannot give vital performances of works by Richard Strauss, Liszt, Hanssenger, Dvorák, Tchaikowsky and Elgar does not count in the strenuous race for musical supremacy. Arthur Nikisch is doing wonders with his fossilized players, but there is more young blood needed among them before important results may be achieved.

The Kaim, Gürzenich and Museum orchestras are all of the same order. They give a limited number of concerts, and are, in a way, "scratch" orchestras; that is, the larger part of the players are engaged at the opera, and for the symphony concerts enough outside men are engaged to lend the organization symphonic weight and sonority.

The London orchestras are so mixed in the personnel of their players that it is difficult to accord them any individuality. The leaders are constantly "lending" their men, and these players often belong to several organizations. Richter gives but a few concerts, and Wood's Orchestra is at its best in "promenade" affairs, where the audience smoke and walk about.

The Paris orchestras are remarkable for their wood wind sections, but they cannot play Wagner, Beethoven, Brahms and Strauss as we have been taught they should be played. In music by Gounod, Saint-Saëns, Massenet and Bizet the French players are inimitable.

The Tonkünstler Orchestra, of Berlin, recently reorganized by Richard Strauss, is a very sorry affair indeed. It consists for the most part of men who have been un-

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able to find a place in the Philharmonic, and who play waltzes and overtures for an East End public, under the leadership of an unimportant musician named von Blon. For the Strauss concerts, the orchestra, reinforced by musical students, is rehearsed by Strauss' friend, Singer. Then the mighty man directs one final rehearsal, and straightaway plunges into the concert.

The orchestral conditions in New York have often been discussed freely and fully in THE MUSICAL COURIER. It has been shown that there is not sufficient rehearsal, and that most of the members of the New York symphony orchestras play at theatres, at dances and in hotel and restaurant dining rooms.

Boston's orchestra, like Chicago's, is on a dignified basis, and in consequence does dignified work. The men are not overburdened with concerts, but they are thoroughly and sufficiently rehearsed. The best orchestral soloists of Europe are engaged for these two bodies, and every modern orchestral equipment is theirs. They are not asked to waste their energies on any concerts but their own symphony courses, and they have one and the same leader at rehearsals and at public performances.

If I choose to rank the Chicago Orchestra higher than that of Boston, it is merely because I consider Thomas a greater leader than Gericke, and because I think his control of his men is more immediate and more effective.

This orchestral résumé grew into quite a digression from the discussion of the Chicago Orchestra's first concert, but in order to understand why we get better symphonic music here than anywhere else it is first necessary to appropriate the fundamental differences between the Thomas Orchestra and the orchestras of the European cities.

Four days every week the Chicago players meet at 9:30 o'clock in the morning and play in the Auditorium until 12:30. Then they play at the Friday afternoon and the Saturday evening concerts. Before the first concert there are seven rehearsals, each three hours long. By

the end of the four weeks of concerts the orchestra does a tremendous amount of work and most of the players remain year after year. In case the players go to some other city to fill an engagement, or play with the Apollo Club, one rehearsal is omitted, but otherwise the men are under Mr. Thomas' baton every day of the week except Sunday.

On Friday Theodore Thomas read the "Euryanthe" score with reverence and understanding, and yet his interpretation lacked the angularity and perfunctoriness of the version usually given in Germany. The violins sang as one instrument, and the clarity and unanimity of their phrasing testified to most minute and painstaking preparation. I have never heard a more polished performance of this hackneyed overture; in it Thomas showed us supreme orchestral art, and proved himself to be a past master of the baton. The joyous introduction, the lyrical Adolar theme and the beautiful coda were all characterized most markedly and allowed of some emotional sweep.

The Bach number—from the Fifth Sonata for violin and cembalo, as per program notes—showed Thomas to be an orchestrator of taste and technical mastery. The themes stood out clear and distinct from a background of, most delicate and discreet orchestral tracery. There was some color, to be sure, but it was the severe black and white of Bach's style. In the vivace, the leader's perfect rhythm was exhilarating. It is not every conductor that possesses a faultless sense of rhythm. When one has it the listener immediately becomes aware of its working. There is a wonderful fascination in rhythm.

Beethoven's Fourth Symphony is a good test piece for the virtuosity of a conductor. The buoyant first movement, the tender Adagio, the robust Scherzo and the brilliant, spirited Finale, call for the most varied orchestral moods, and of these Thomas has the whole gamut at his fingers' ends. It is in Beethoven that he shows us his most intimate self. There he seems inspired to give of the best that is in him. Only a man of Thomas' prodigious experience and technic could have read into the Fourth Symphony such a wealth of subtle nuance, and such exact proportions of tonal and dynamic shadings.

Strauss' "Death and Apotheosis" (as I prefer to call it), a beautiful work, written before the Munich composer began his meteoric flights into the transcendental, was given a performance replete with poetry and passion, paradoxical though this may seem. The death bed atmosphere, the feverish imaginings, the first approach of the spasm, the childhood reminiscences and the lyrical episodes of the sick man's love life again brought out the exceptional tonal beauty of Thomas' violins, violas and 'celli. With his orchestra the leader rose to impassioned heights and attained climaxes that were overpowering in their intensity and fullness. Perhaps in parts Nikisch's reading of this score is more nervous, more febrile, but he fails entirely to feel the breadth and nobility of the closing triumphal pæan, where the morbid atmosphere is swept away, and the dying man's soul rises to heaven, borne aloft on celestial strains of sweetest music. In this coda, Thomas and his orchestra were irresistible, and incited the listeners to rapturous applause.

The "Tannhäuser" Overture proved a fitting close to an

afternoon of rare musical enjoyment. Here the brass had a chance to distinguish itself especially, and nobly did the players respond to every call. Without being entirely subdued, like Gericke's brass, Thomas keeps his men within bounds and yet allows them sufficient scope for predominance where it is required.

The leader was given an ovation when he appeared, and also after every number. Thomas does not look a day over fifty. Ruddy of cheek, springy of step and erect of stature, his entire bearing and his forceful, authoritative gestures indicated that he is in the zenith of his power, and that Chicago is now receiving the full fruition of his life of righteous living and earnest endeavor in the world of music. Lucky orchestra, lucky Chicago!



Here are some forceful editorial words from the Denver Republican: "Mascagni is to make a tour of the country, but if his productions do not approach the Grau standard the people will naturally feel that they should not be called upon to pay the Grau scale of prices. The time is passing when Americans will cheerfully pay two or three times the regular scale of admission to hear any operatic organization. Such prices do not obtain in Europe. Mascagni himself has been getting along on a very moderate salary as the director of an Italian musical college, and Europeans in general have not paid anything like American prices to hear his operas."



Mansfield's "Cesar" production is marred by music from the pen of Edward German. This interminable man has made himself the fashion as a furnisher of incidental music for popular plays. The "Cesar" music is neither Roman nor yet Shakespearean. Edgar S. Kelly, MacDowell, or Huss could have done better—and at a lower price, I'll warrant.



The first Sunday afternoon concert of George Hamlin, at the Grand Opera House, was an emphatic success in every sense of the word. Of course, Mr. Hamlin shone as the bright particular star, but this was just, for in artistic significance and actual accomplishment, he far out-ranked his partners on the program.

In a group of songs by F. F. Beale, Mr. Hamlin showed his resource and skill as an interpreter. Mr. Beale supplies little actual melody for the singer, and rather hampers him with unexpected and unbeautiful harmonic changes. Mr. Beale would do better in larger forms, for he has the dramatic gift, and a fine sense for contrast. Of the group sung by Mr. Hamlin, "Dream Yet Awhile With Me" seemed the most spontaneous. However, these things are misleading. Sometimes the song most deeply felt by the composer makes least impression on the hearer.

In numbers by Massenet, Chadwick, Weil and Ronald Mr. Hamlin had fuller scope for a display of his vocal virtues, and revealed a lyrical tenor organ of pure quality, under absolute control, and trained to perfection. A nice

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regard for diction and intelligent exposition of the text further distinguished Mr. Hamlin from most vocalists.

Mrs. Helen Allen Hunt has a pleasant mezzo-soprano voice of fair range. She sings with discretion songs requiring no great degree of temperament.

Mr. Unger and Miss Scheib played Rubinstein's sonata, op. 18, for 'cello and piano. The performance was polished and scholarly on the part of the 'cellist, but inadequate as far as the piano was concerned. In her accompaniments, Miss Scheib's dainty style of pianism is grateful, but in ensemble playing she must at least hold her own with the other instrument.

The Hamlin concert being the first of the season, it was with some degree of curiosity that I searched the newspapers next day for the criticisms of my colleagues. I was most eager to ascertain wherein they differed from the musical scribes of New York. Read and judge for yourselves:

Mrs. Hunt's is not a particularly sympathetic voice, nor does it possess the rich, velvety quality of the popular contralto.—Inter Ocean.

Mrs. Hunt a contralto \* \* \* is lacking in temperamental strength. \* \* \* Her voice is of the pure contralto quality.—Record-Herald.

The first two movements were somewhat rough and uneven in the reading on the part of Mr. Unger.—Inter Ocean.

Mr. Beale's songs were reasonably good, though the melody lacked a trifle in spontaneity, a conscious effort on the part of the composer being suggested.—Inter Ocean.

Mrs. Hunt is a singer whose mezzo soprano voice is agreeably mellow, warm and pure throughout \* \* \* fine sonority \* \* \* smoothness, purity, resonant upper tones.—Tribune.

Mrs. Hunt has a large, well rounded mezzo soprano.—Evening Post.

Her interpretation shows temperament.—Tribune.

Mr. Unger played with delightful purity and beauty of tone and with a finish that \* \* \*—Tribune.

They are attractive compositions, light in spirit and bound to be popular.—Evening Post.

A new suburban theatre was opened last week at Oak Park. The dedication consisted of a concert, Rossini's "Stabat Mater" being sung by 200 voices, and by Mr. Hamlin, G. Roy Hall and other soloists. The new structure is called the Warrington Opera House.

One hundred members of the Berlin Liedertafel will come from Germany next summer, on a visit to the German singing clubs of this country. In Milwaukee the brewing experts are concocting a new brand of "Bock," to look like Pilsener and to taste worse.

The local papers printed cablegrams announcing the recent Berlin success of Madame Bloomfield-Zeisler. With the Philharmonic Orchestra she played concertos by Beethoven and Grieg.

Michael J. Kelly, a Democratic nominee for the Illinois Legislature, was formerly a professional violinist. Several Republicans are trying to induce Mr. Kelly to give a concert for his adherents.

Instruction in the school of music of the Oregon University began last week. Students and others interested are highly pleased over the new arrangements that have been made by the board of regents. The department has been set off as a true school, with a dean, in the same relation to the university as the school of literature and arts, or the school of science and engineering. Other colleges in this country might well do the same.

In a recent magazine is an article dealing with tone production in singing, in which the author says that she has

discovered that the timbre, quality and power of a voice depend not on the larynx but on the interior facial formation. A wit of past days once said of a certain matter that it was both new and true, but that what was new was not true, and what was true was not new.

There will soon be a new club here for professional musicians. Musicians' clubs are always so harmonious.

The Rev. Dr. Simmons, of Peoria, Ill., is waging war on the theatres of his town. The theatres do not seem to mind much. They are getting good advertising from the crusade.

George Ade, now writing a new comic opera, "Peggy from Paris," has gone to Paris with Colonel Savage, "in search of atmosphere." They will certainly get it in Paris.

Incidentally, Ade recently wrote a very clever "Modern Fable of the kind of Music that is too good for Household Use." He tells how a little Flock of Our Best People got together at the Home of a Lady who invariably was first over the Fence in the Mad Pursuit of Culture. She loved to fill her Front Rooms with Folks who wore 7/8 Hats and read Norwegian Novels.

She invited a Cluster of Geniuses who were expected to Talk for a couple of Hours, so as to work up an Appetite for Neapolitan Ice Cream and Lady Fingers. They talked about Modern Music, and all agreed that the Music which seemed to catch on with the low browed Public was exceedingly punky. They rather fancied "Parsifal," and were willing to concede that Vogner made good in Spots, but Mascagni they branded as a Crab. As for Victor Herbert and J. P. Sousa—back to the Water Tanks! Later the Conversation began to Sag, and Somebody suggested Something on the Piano. They all gathered around the Stack of Music and then Vogner went into the Discard and Puccini fell to the Floor unnoticed and the Classics did not get a Hand. But they gave a Yelp of Joy when they spotted a dear little Cantata about a Coon who carried a Razor and had trouble with his Wife. They sang the Chorus thirty-eight times and the Young Lady wore out both Wrists doing Ragtime. MORAL: It is proper to enjoy the Cheaper Grades of Art, but they should not be formally Indorsed.

The Inter Ocean has taken up a subject that was discussed at length in this column last week, and published some paragraphs of great and vital interest to those Americans who annually pour their dollars into the bottomless coffers of European artists. These are words of wisdom: "American singers do not get any show in France. They come out with the highest recommendations, sing once or twice, and are heard of no more. Miss Bessie Abbott made her debut at the end of last year. The Opéra engaged her for two years and she sang four or five times in 'Romeo and Juliet' and perhaps three times in 'Siegfried.' Her debut caused a great stir in the American colony, and her voice was so fine and she was so promising that Mr. Gailhard, the manager of the Opéra, talked of mounting 'Hamlet' and 'Don Juan' specially for the young American vocalist. But 'Hamlet' was not

mounted and 'Don Juan' was played last Wednesday without Miss Abbott. Why? Simply because an American does not draw a French audience unless she is something altogether extraordinary, or unless she comes with the prestige of foreign success."

Said a prominent local manager: "Do you know that 'hard times' are better times for the giving of serious musical entertainments than are 'good' ones? It seems paradoxical, I'll admit, but my experience of many years in dramatic and musical management has convinced me that the public when it is financially well off doesn't patronize high class entertainments. It would seem that when a man was worried by financial cares he would turn naturally for his amusement to the lighter forms of entertainment, thinking there to find relief from his own anxieties. But I have observed that just the opposite is the case. When he is worried, or, if not worried, at least obliged to be careful as to how he spends his money, he will choose the serious drama, the recital, or the symphony concert as his amusement. If he is 'flush' he goes to the vaudeville and the farce comedies! In a thoughtful mood himself, it seems he turns by preference to the more thoughtful entertainments; when he is light hearted and mentally at ease he seeks the jolly and trivial."

At the anniversary meeting of the Church Extension Society Rev. Thomas B. Neeley told his colleagues that Methodist hymns are like dance tunes. Continuing, he added: "John Wesley wouldn't let his people sing such stuff and doggerel as is used today in our Sunday schools," continued Mr. Neeley. "Methodism at its beginning sang such songs as 'Jesus, Lover of My Soul'—songs that appeal to the intellect and the soul. Wesley sang 'Vital Spark of Heavenly Flame.' Today we have a lot of poor music; it is miserable. You can't make sacred music out of dance music, and we have too many dance tunes in our song books."

Chicago is a progressive city, but it insists on remaining painfully provincial in one respect. The managing editors of our dailies refuse to separate music and the drama, and they not only run a column headed "Music and Drama," but force one and the same man to criticise plays and concerts. Every New York and Boston paper has long ago separated the two departments. They do not belong together. Surely, the musical community of Chicago is large and important enough to receive consideration in the daily press. It would be even more appropriate to combine under one heading, "Politics and Pugilism," than to treat together "music and drama."

The Actors' Fund Benefit netted \$7,300. It is gratifying to see that Chicago will patronize a worthy cause as liberally as it did Kubelik.

A Minneapolis paper says: "Joseph Wiener, the violinist, has gone insane. The first symptoms of his malady appeared when he played false notes, forgot whole passages, and played with a shaking bow." I am sorely afraid that musical Chicago has several incipient cases of insanity.

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## CHICAGO PERSONALS.

CHICAGO, October 20, 1902.

Kocian's Chicago dates are January 8 and 10.

William A. Howland, baritone, will sing in Akron, Ohio, on May 6 next; and in Toledo, Ohio, on October 24.

The Schubert Club, of Grand Rapids, Mich., has engaged Carrie Bridewell, the contralto, for its concert of January 5.

The Coronation Choir Singers gave a sparsely attended concert at Music Hall. Their work does not call for extended comment.

Mansfield's "Julius Cæsar" is continuing to do a record business here. It is undoubtedly one of the notable productions of stage history.

Mabel Geneva Sharp, the busy soprano, has been engaged as the soloist of a Banda Rossa concert, to take place December 5 in Kewanee, Ill.

Arnold Lohmann, whom Witke, the Berlin violinist, called his most talented pupil, will appear at Wilkesbarre, October 21, in conjunction with Sembrich. Later Mr. Lohmann will go on tour.

At the regular annual series of St. Louis subscription concerts there will appear Pugno, Kocian, Evan Williams, Janette Spencer, Herbert Witherspoon, Glenn Hall, Anita Rio and Lillian Blauvelt.

There will be formed in Keokuk, Ia., within a short time a local branch of the American Federation of Musicians. This is a movement that should be pushed to its utmost all over the country.

Earl R. Drake will play the Richard Strauss concerto for violin at a concert to be given in Music Hall, December 2. Mr. Drake is to be assisted by an orchestra and by John W. Lince, basso.

A celebrated organist slipped off his bench backward while playing a Bach fugue as a prelude. He was immediately expelled from the church as a Bach (k) slider and is now a fugitive.—*Exchange*.

Adolf Weidig, of the American Conservatory, lectured Monday on "French Horn, Trombone, Cornet and Tuba." This was the third talk in Mr. Weidig's series, "The Instruments of the Modern Orchestra."

The Woman's Club gave a musicale at the Fine Arts Building. The program consisted of Browning's "Sonnets from the Portuguese," set to music by Mrs. Frederick S. Coolidge, and sung by Mrs. Harry Lee Williams.

A reception was given for Mr. and Mrs. Theodore Thomas by the Quadrangle Club, of the University of Chicago. In the receiving line were President and Mrs. Harper, Mr. and Mrs. J. J. Glessner and Prof. Shailer Mathews, president of the club. Preceding the reception Mr. and Mrs. Thomas were entertained at dinner by President Harper and his family.

The Schumann Club, under the able presidency of Miss Emma E. Clark, gave its first concert for this season at Assembly Hall, Fine Arts Building. The program was entirely devoted to compositions by C. E. Seeboeck.

Mr. and Mrs. Howard Wells delighted a large and representative Milwaukee audience with their interesting lecture recital, "How to Listen to Music." The function was voted more instructive than Mr. Krehbiel's book on the same subject.

The Chicago public will have its first opportunity to witness the new crop of dramatic talent in the Chicago Musical College School of Acting at a performance to be given Saturday afternoon, October 25, when Robertson's charming old comedy, "School," will be presented at the Recital Hall.

The next concert by the students of the Sherwood Music School will be held in Assembly Hall, Fine Arts Building, on October 23. An attractive program has been arranged, and will be performed by the advanced pupils of the institution. Manager Baker is indefatigable in his endeavors to provide entertainment and instruction for his pupils.

G. F. Wessels, aged sixty-three years, was until recently the oldest music student in Berlin. Mr. Wessels went abroad to perfect his knowledge of harmony, counterpoint and voice culture. Since his return to Chicago Mr. Wessels has been greatly in demand as an instructor and he is now in charge of a large and flourishing class of pupils.

Emil Liebling's piano recital opened for the season the newly decorated and much improved Kimball Hall. This attractive concert room has been provided with new ventilation facilities, and the seats have been tiered so as to obtain an amphitheatrical effect. The new color scheme and lighting effects make Kimball Hall quite one of the pleasantest public places in town.

At a recent course concert in Davenport, Ia., Leon Marx, the popular violinist, achieved exceptional success. Of his playing the Davenport Democrat said: "Mr. Marx won the honors of the evening. His expression, tone and feeling stamp him a master of his instrument." Another local paper contained the following flattering praise: "Marx is a complete artist, gifted with refinement and agile technic."

Eighty members have seceded from the German Maennerchor, the oldest German club in Chicago, and formed a new association, henceforth to be known as the Germania Club. The slighting of the singing interests in the old club and the growing importance given the social side of club life there led to the decision to secede. The musical director of the new organization is William Boeppler, of Milwaukee.

The first faculty concert of the Milwaukee branch of the Sherwood Music School will be held at the Athenæum, Milwaukee, the last week in October. Those who will take part are Miss Georgia Kober, head of the piano department; Mrs. Stacey Williams, Miss Iva Caryl Bigelow, Mrs. Charles Seeberg and Miss Agnes Wing, all of the vocal department; Mrs. Ida Howie Walker, of the dramatic department; Ernest D. W. Derry, elocution, and the Young sisters, mandolinists. The Milwaukee branch

of the Sherwood Music School opened in September with a vastly increased number of pupils.

The music for George Ade's new comic opera, "Peggy from Paris," will be written by William Loraine.

Clarence Dickenson, of Chicago, has been engaged as director of the Aurora Musical Club.

The Western division of the American Union of Swedish Singers will hold a "saengerfest" in Minneapolis, June 21, 22, 23, 24.

When the organization of the St. Louis Choral-Symphony Society Chorus is completed for the season of 1902-3 it will contain 350 voices.

The Detroit Tuesday Musicale Club has booked the following artists for this season: Joseffy, Münchhoff, Helen Henschel and Mme. Kirkby Lunn.

The historical organ recitals which Francis Hemington has been giving for the last four seasons in the Church of the Epiphany have been resumed.

The George Hamlin Concert Company this year consists of George Hamlin, tenor; Madame Furbeck, contralto; Jan van Oordt, violinist, and W. C. E. Seeboeck, pianist.

These additional bookings have been made for Sherwood, the eminent pianist, his itinerary for this season now including practically every State in the Union: Sioux City, Ia., November 26; Oxford College, Oxford, Ohio, October 27; Findlay, Ohio, October 29; Wooster (Ohio) College, October 28; Chicago, Ill., December 5. During November, too, Mr. Sherwood will invade the Dakotas and Minnesota, and later the extreme Northwest.

Miss Electa Gifford, the coloratura soprano, has just returned from Australia, where she toured with Gérardy, the violoncellist. Miss Gifford will spend the entire month of January in Western cities, appearing in Topeka, Wichita, Kansas City, Grand Rapids, Des Moines, Ia.; Cedar Rapids, Ia.; Omaha, and at Lindsborg College, Lindsborg, Kan. Indications are that Miss Gifford's present season in America will be the best and busiest of her career. Her tour is under the direction of Charles R. Baker, of Chicago.

Allen Spencer, the accomplished pianist and popular pedagogue, is this season celebrating the tenth anniversary of his establishment in the roll of Chicago's successful teachers. Mr. Spencer's form of celebration consists of working harder than ever. Early in December he will play the d'Albert E major Concerto at Indianapolis, and later he is booked for recitals in the Northwestern University, Evanston, and in Longwood, Ill., where Mr. Spencer is visiting examiner of the Academy of Our Lady. A Schuett recital is also contemplated for Chicago.

That the teachers of the public schools appreciate the efforts being made to introduce musical instruction into the public schools of the city by giving the teachers a course in that art is manifest in the movement on foot among them to form a club to attend the course of concerts to be given by the Arion during the current season. About 125 teachers have joined the club, and it is ex-

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### EUROPEAN PRESS NOTICES.

*London Times*—"A magnificent voice and great dignity of style."

*London Daily Telegraph*—"The possessor of a fine voice and cultured style, a singer of high quality and a musician of broad sympathies and wide research."

*St. James' Gazette (London)*—"Temperamental and interpretative gifts of a high order, with a true sense of dramatic proportion."

*Court Circular*—"Mr. Whitney Tew's wholly artistic use of a beautiful bass voice is too well known to need comment."

*Musical Times (London)*—"We have never heard Young Herchard sung with such unctuous humor."



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pected by the committee that at least 200 will take advantage of the offer before November.

The Matinee Musicale, of Duluth, Minn., is to study the music of various nations this season, devoting three afternoons to German music, two to Spanish and two to Italian.

The Apollo Club, of St. Louis, will begin its tenth season this fall.

HARMONICA.

## LATE CHICAGO NEWS.

ON Saturday, under the auspices of the American Conservatory, Howard Wells and Louise E. Blish gave a recital at Kimball Hall. Mr. Wells is a most proficient exponent of practical piano playing. His touch is sympathetic, his tone warm, and his musical insight unerring. In Chopin's "Revolutionary" study and Liszt's E major Polonaise the pianist showed himself possessed also of technic and temperament.

Miss Blish has a well trained voice of mezzo soprano quality, and she sings with taste and finish. In Fielitz's song cycle there was apparent a marked interpretative gift.

Last week's list of soloists to take part in the Chicago Musical College's faculty concert inadvertently omitted the name of Theodore Spiering. The well known violinist figures on the program with the Beethoven Concerto.

Herbert Hyde, fourteen years old, is one of the youngest professional organists in the country. He plays at the Church of the Ascension, on the North Side, and his performances draw large crowds every Sunday. He is really a marvel on his instrument, and has engaged the attention of Chicago's leading musicians. Young Hyde is also a most promising pianist, and will appear on the concert stage several times this winter.

## SPECIAL FROM CHICAGO.

MUSICAL COURIER OFFICE,  
CHICAGO, October 21, 1902.

Musical Courier, New York:

IT is understood that Theodore Thomas is to be the chief of the new department of music about to be established by the Chicago University. This will not interfere with his duty as conductor of the Chicago Orchestra.

L.

## Bessie Hester.

MISS BESSIE HESTER, an accomplished musician from New Orleans, has entered the musical field in New York as a piano instructor, accompanist and coach. For some time she was "répétiteur" at the French Opera in New Orleans, and she has a vast knowledge of the operatic field.

She has good command of French, Italian and Spanish and she sings extremely well, but it is as an accompanist that she is best known.

She is an instantaneous sight reader, and has played for and been praised by such artists as Lafarge, Maximi and Soum, of New Orleans, and Oscar Saenger, Florence de Vere Boesé and Jeanne Franko, of New York.

Lafarge, who is the celebrated Parisian tenor by that name, said of her: "She is my accompanist 'ordinaire et extraordinaire.'" The New Orleans *Picayune* recently said of her: "Her accompaniments are poems in expression. She is a young pianist of marked talent."

Miss Hester will have her studio at 24 Bradhurst avenue.

## HILDEGARD HOFFMANN.

AFTER her successful appearances in New Hampshire, Miss Hildegard Hoffmann is again in town, eager to work and looking forward to a busy season. Her greatest achievement at the festival was the singing of Verdi's Requiem. In the singing of that difficult soprano part she did noble work. Her natural musicianly qualities have assisted her in making particular successes of the most difficult works like "Damnation of Faust," Tinel's "Godeleva," Hegar's "Manasah," Brahms' German Requiem and Verdi's Requiem. Miss Hoffmann is always a conscientious stu-



HILDEGARD HOFFMANN.

dent; she has recently added new works to her extensive repertory of oratorios and songs, and is thus better fitted than ever to fill the engagements for which she is in demand. She has not once failed to appear where she was booked. Criticisms follow:

## BRAHMS' REQUIEM.

Miss Hoffmann sang the all important solo, "Ihr habt nun Traurigkeit," with remarkable beauty of tone and expression. She is to be regarded as one of the very best sopranos singing oratorio at the present time in America.—Brooklyn Eagle.

## "MESSIAH."

Herself a religious inspiration, fitted to lead the holy harmonies, she sang her reverend words in a sweet, limpid echo, replete with spiritual exaltation. The quality of her voice, like Nevada's, became more crystalline as its notes rose higher in supplication or in praise.—St. Paul Press.

## "MESSIAH."

In an artistic sense, that beautiful aria, "I Know That My Redeemer Liveth," was her best piece of work, though her recitation in the pastoral symphony and the magnificent "Come Unto Him" were worthy of high praise.—Philadelphia Item.

## "MESSIAH."

Miss Hoffmann was especially effective in "Rejoice," and her interpretation throughout the oratorio was that of a great artist.—Holyoke (Mass.) Transcript.

## "MESSIAH."

The effect of these two solos ("Come Unto Him" and "I Know") was magical. They were sung with absolute simplicity.—Reading (Pa.) Herald.

## "ST. PAUL."

Nature has endowed her with that richest of gifts, a beautiful voice, large, rich and resonant. She does not lack in dramatic power. "Jerusalem, Thou That Killest," was startling in its delivery.—Binghamton Republican.

## "DAMNATION OF FAUST."

Miss Hoffmann made an exceptionally good impression. She is a woman of splendid presence and sings with rare art. This work makes demands which she finds easily within her range. Two long and difficult solos were beautifully given, while her portion of a duet with Faust formed one of the concert's greatest charms.—Pittsburg Dispatch.

Her song in the opening of the third part was one of the masterpieces of the evening.—Pittsburg Post.

## "STABAT MATER."

In "Stabat Mater" she excelled herself, her voice rising clear above chorus and orchestra.—Troy Standard.

## "CREATION."

"With Verdure Clad," for which Miss Hoffmann was warmly applauded, was strictly faithful to the classic canons of the musical art.—Brooklyn Citizen.

Miss Hoffmann sang "With Verdure Clad" in finished style.—New York Herald.

Her pure, rich tones rippled out without apparent effort. \* \* \* She has the art of bringing out the beauties of her selections rather than calling attention to herself.—Syracuse Herald.

## GUILMANT ORGAN SCHOOL.

THE Guilmant Organ School, William C. Carl, director, reopened for the fall term last Tuesday (October 14), with an increased enrollment of students and better facilities for carrying out the work. The thorough training received at this school is becoming generally known throughout the country. The new classes represent all sections, East, West, North and South. Organ lessons are given by Mr. Carl himself, and the instruction is individual. Students have the advantage of service playing, a feature that must rapidly advance them in the practical work of the church organist.

A. J. Goodrich, in charge of the harmony and theory departments, will have six classes under his direction by the end of the week, three harmony, two musical analysis and one counterpoint. The first class recital will be held at the school on West Twelfth street, October 30. In these special branches Mr. Goodrich has no superior as a musical educator. As for Mr. Carl many are aware that he combines the gifts of a performer with the imparting faculty which have made him equally famous as a teacher.

## WILLIAMSPORT CONSERVATORY OF MUSIC.

THE opening concert of the Williamsport, Pa., Conservatory of Music proved the musical event of the autumn in that city. Long reports were published in the local papers, and from these the following extracts are taken:

\* \* \* Perhaps the greatest interest centred in the work of William Alfred White, founder of the Conservatory. As a gentleman of refinement and culture Mr. White was known to many of our people. Of his qualifications as a musician all who had met him previous to last night's concert were confident. \* \* \* While the compositions of well known and famous composers which Mr. White assigned to himself provided a keen and thorough test, to which he satisfactorily responded, his own compositions excited more interest, stamping him as a master musician.

Not to mention the delightful and artistic rendering of the numbers assigned to Miss Florence Crawford, Miss Susanne M. Krape and F. J. Daniel, and the cello work of Charles E. Krape, would

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be an injustice, for a generous share of the pleasure of the concert was contributed by them.—Williamsport News, October 8, 1902.

Few musicians have had so general an introduction to the musical public of this city as that secured by W. A. White last Tuesday evening. To the larger portion of the audience which filled Association Hall he was an entire stranger, although he had already spent several weeks here, preparing for the opening of the Williamsport Conservatory, of which he is the director.—Pennsylvania Grit, October 12, 1902.

## NEWS FROM TEXAS.

AUSTIN, TEX., September 28, 1902.

THE Matinee Musical Club met Saturday, October 11, to reorganize for the season. This club was organized in 1900, and, though it is still young, it has been doing excellent work, being composed of some of the best talent in the city. Its object is to advance and promote the culture of musical art in the city of Austin, and also the mutual improvement of its members.

The plan of work for the season 1902-03 is well arranged, consisting of good programs, the study of musical history and short papers on musical subjects.

It is the intention of the club to bring several artists in recital this year.

The officers for the ensuing year are as follows: Miss Lizzie Rutherford, president; Mrs. Hunter, vice president; Miss Mood, recording secretary; Miss Lula Bewley, corresponding secretary; Mrs. Eugene Haynie, treasurer; H. G. Collins, librarian.

Miss Camilla Bickler gave a recital in the Board of Trade Hall early in September. She was assisted by Edmund Ludwig, a successful pianist of this city.

Miss Bickler's voice is a high soprano, pure in quality and remarkable for its sweetness of tone.

Among the voice teachers who have opened their studios within the past month are Miss Louise Pfafflin and Miss Ada Louise Bell. Miss Pfafflin is a graduate of the Cincinnati College of Music and also a pupil of Scherhey in New York. Miss Sarah Day, Miss Sophie Rhine, Prof. Edmund Ludwig and Mrs. West Moore, piano teachers, have opened studios for the year.

The University Glee Club, under the direction of Dr. D. A. Penick, will begin practice very soon.

We are pleased to see press notices of McCall Lanham in a recent issue. Mr. Lanham is an Austin "boy," and we feel justly proud of him. LULU BEWLEY.

## Springfield Music Notes.

THE concert season at the high school opens on the evening of October 7. The Teachers' Club has voted to devote the funds usually given to music to the support of the high school concerts. This makes it possible to reduce the price of admission from \$1 to 50 cents without lowering the quality of the music.

The organ recitals given by Harry K. Kellogg at the First Church, of Springfield, have been of more than passing grade of merit. The fifth, given the present week, calls for special notice, both because of the character of the selections and the meritorious manner of rendition. The charming little largo (Sonata for piano, op. 2, No. 2), by Beethoven, and the "March Funebre" and "Chant Seraphique," by Guilman, were performed with unusual skill, and the contralto solos by Miss Ernestine Gauthier added to the merit of this week's recital. Miss Gauthier was especially forceful in her interpretation of two little songs by American composers, "The Rosary," by Nevin, and "Allah," by George W. Chadwick.

Sara Anderson and Joseph Baernstein are announced for a joint recital in this city the last week of October.

RENOVO.

## STOCKER PUPILS' MUSICALES.

MRS. STELLA PRINCE STOCKER, composer of "Ganymede," began Monday evening, October 13, the series of recitals with her vocal pupils, which she gives each month during the season. Her new suite of studio rooms in the "Parkview," Central Park West and 104th street, showed to good advantage, and the acoustics of the apartment proved to be excellent. The guests, friends and relatives of the pupils expressed grati-



MRS. MABEL BARTON.

fication over the progress made since the closing recital last spring.

One of the most pleasing parts of the program were the selections by Mrs. Mabel Barton, a professional pupil of Mrs. Stocker. Her brilliant upper tones were very effective, especially in the encore number, "A Rose Fable," by Hawley. Mrs. Stocker has secured several engagements for Mrs. Barton, and she will be heard often during the winter in drawing room and recital work.

Another pupil of much promise is Katherine Wrissenberg, whose lyric soprano soars above high C, and whose middle register is almost as rich as that of a contralto. Good progress has also been made by the contraltos Miss Eudora Snyder and Miss A. Sammis.

The evening's pleasure was much enhanced by the playing of the assisting artist, Mrs. Stokes Palmer, whose violin numbers were both times redemanded. Mrs. Stocker

acted as accompanist for her pupils and for the violinist. The following selections were given during the evening:

Trio, Intermezzo.....Masogni  
Violin, 'cello and piano.  
Soprano solo, A Dream of Paradise.....Gray  
Flute obligato.  
Contralto solo, A Winter Lullaby.....De Koven  
Violin solo, Cavatina.....Raff  
Contralto solo, Side by Side to the Better Land.....Hutchison  
Piano duet, Norwegian Dance.....Grieg  
Soprano solo, Calm as the Night.....Bohm  
Violin solo, Kuyawiak.....Wieniawski  
Soprano soli—  
I'm Wearin' Awa'.....Foote  
Plantation Lullaby.....Burleigh  
Trio, Largo.....Handel  
Flute, 'cello and piano.

The program was followed by an informal reception and light refreshments were served.

In her success as a vocal teacher in New York, Mrs. Stocker is reaping the reward of many years of hard work and experience. She has spared no pains in making herself acquainted with the vocal literature of all times and has on her piano the orchestra scores of many of the operas.

Mrs. Stocker takes especial pains with enunciation and diction; she uses songs in the three favorite modern tongues with perfect confidence, having acquired these languages by years of study in Germany, France and Italy. Her skill in tone placing has been gained by experience with hundreds of voices and her ear has been quickened by continued labor as musical director.

The pupils of this teacher have the privilege of listening to the musical lectures, for which she has gained celebrity. They have also the advantage of coming into personal contact with the numerous instrumental artists who have graciously consented to assist in the musicales during the season.

During her summer vacation Mrs. Stocker gave lessons to a number of Maine pupils, who are enthusiastic over her method and desirous of continuing lessons another summer. One very promising little pupil, Clifton Perry, a boy soprano, may be heard in New York later, as his mother wishes him to pursue his studies with the teacher under whose training the voice developed so rapidly during the vacation months. Mrs. Stocker's first boy pupil was her son, Arthur Stocker, who sang successfully in many parts of the United States and Europe.

## Boston Managers.

HEARD & WILLIAMS, a new managerial firm, has just located in Boston, with headquarters at Chickering Hall. Mr. Williams will be well remembered by all who have attended the Worcester music festivals in the past for the active part he took in them. This new firm has the entire management of Chickering Hall, in addition to managing the Boston concerts of many of the best known musicians who will appear during the season. Already booked are many of the leading soloists, quartets and clubs.

The Mascagni season in Boston is under the management of Heard & Williams, the operas being given in Music Hall. Gabrilowitsch is now touring through New England under their management.

## Sibyl Sammis Concert Company.

MISS SAMMIS will this season be at the head of her own company, the other members being Helen Marie Burr, harpist; Geo. H. Downing, baritone; E. M. Shonert, pianist. They start October 20 to tour New England and New York State. Miss Sammis is rapidly becoming known everywhere.

## Jessica De Wolf in Demand.

THE soprano of the Broadway Tabernacle is becoming greatly in demand in various parts of the country, a few of her dates being Memphis, November 6, song recital; Chicago, November 10, soloist with the Apollo Club; Toledo, November 14, song recital.

# Maud Mac Carthy


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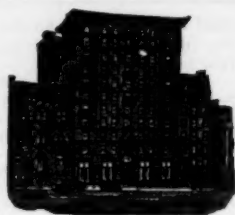
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# Boston Music Notes.



Boston, Mass., October 18, 1902.

**M**ISS PAULINE WOLTMANN has been engaged as soloist for the Henschel Requiem, which is to be given by the Cecilia Society early in December. The music of the Requiem is now being rehearsed by the society, and on all sides one hears that while very difficult it is also very beautiful music. Miss Woltmann has a fine voice and sings in a charming manner; her songs at the recent reception given by Signor and Madame Rotoli were greatly enjoyed by all who heard them.

Carl Stasny has begun his winter's work at Steinert Hall with an unusually large number of pupils. Mr. Stasny has divided his time this summer between the seashore and the mountains, and closed his vacation with a hunting trip to the Maine woods, where he was joined by Alwin Schroeder.

The concert season was opened at Chickering Hall on Thursday evening with Miss Münchhoff's concert.

Frederic Martin, who sang with such great success at the recent Worcester Festival, has only unanimous praise from all the critics who attended that festival. The daily papers of Worcester, New York, Boston and Springfield all contained the most complimentary notices. Mr. Martin's success is due to a beautiful voice, fine technic and artistic singing.

The dates at Music Hall for the season of Italian opera by Mascagni and his own company are definitely fixed for November 3, 4 and 5. The repertory is as follows: "Cavalleria Rusticana," preceded by "Zanetto"; "Iris" (first time in Boston) and "Ratcliff."

A recital was given in Huntington Chambers Hall Wednesday evening by advanced pupils of the Faelten Pianoforte School, and was enjoyed by a large and interested audience. The program included works by Weber, Pauer, Wagner-Raff, Schumann, Schubert, Chopin and Mendelssohn. Ensemble pieces were played on four pianos by Mrs. Minna del Castillo, Miss Grace M. Field, Miss Estelle Heineman, Miss Helen L. Masten, Miss Ethel May Colgate, Miss Mollie Gilman, Miss Ena Langworthy and Miss Lillian K. Nosworthy. The solo performers were William Daly and Miss Louella Witherill Dewing and Harry L. Buitkan. Carl Faelten played the second piano part, H. T. Huffmaster, of the faculty, and Mr. Buitkan playing the tutti.

Hubert Baker, of Montreal, blind flutist, was the soloist at the Aeolian and Pianola recital at Steinert Hall this afternoon.

Louis C. Elson begins his lecture tour in Massachusetts and New Hampshire this week. In the week of December to he goes to North Carolina for a number of lectures.

The Choral Art Society of Boston announces the opening of its second season by a program of ecclesiastical music, to be rendered in Trinity Church the middle of

December, under the direction of its conductor, Wallace Goodrich.

Pugno will give a piano recital in Chickering Hall, Saturday afternoon, November 1, at 2:30.

Mme. Alexander Marius has returned from Europe, bringing a large number of French songs by Chaminade, D'Indy, Massenet, and other French composers.

Among the recent arrivals from Europe is Miss Marie L. Everett. Miss Everett spent the month of September in Paris, with her former teacher, Mme. Marchesi, and brings new music, copies of manuscript not in print, for use in her studio. While in London in August Miss Everett was the guest of Mme. Blanche Marchesi, and was present at her debut at Covent Garden in the Moody-Manners English Opera Company.

Announcement is made by G. W. Stewart of a series of concerts at Steinert Hall on the Saturday evenings when the Boston Symphony Orchestra is away. Among the soloists are Frederick Lamond, Miss Anita Rio, Gwilym Miles and Miss Rose Stewart.

The Arion Club, of Providence, has begun rehearsals for its twenty-fourth year, Dr. Jules Jordan continuing to be its director. The works selected are "Elijah," "The Messiah," "Lohengrin," "Aida," "Samson and Delilah," and Rossini's "Stabat Mater."

Manager L. H. Mudgett, of Symphony Hall, has arranged with Mme. Sembrich for a song recital to be given at Symphony Hall on Friday afternoon, November 7.

Arthur Gers, pianist, has been appointed professor of music of the New Hampshire School of Oratory and Music at Manchester, N. H.

The Cecilia Society announces that the plan of giving concerts at low prices for wage earners will be continued during the coming winter. As before, the society proposes to give precisely the same concerts in all details to its audience of wage earners that it gives to its associate members. The concerts will be given in Symphony Hall on the evenings of December 1, February 2 and April 6.

Mrs. Helen Allen Hunt, pupil of Mme. Franklin, recently sung at a concert in Chicago. The music critic of the Chicago *Tribune* is enthusiastic in his appreciation of the singing of Mrs. Hunt at the first Hamlin concert. He compares her work with that of Nordica in the same music, very much to Mrs. Allen's advantage.

"The Potentate," a comic opera in two acts, libretto, lyrics and music by Annie Andros-Hawley, has been chosen by the opera committee of the Algonquin Club, of Brockton, from the large number submitted to them for their winter's production. Mrs. Hawley is an advanced pupil of Mme. Gertrude Franklin and at present soprano soloist at the Congregational Church at Woburn.

Carl Behr gave a concert to his friends in Whitney Hall, at Coolidge Corner, Brookline, on Sunday evening, for the purpose of introducing the American Germania Orchestra, which he organized October 1, 1902.

## From Europe.

**F**RANK VAN DER STUCKEN, of the Cincinnati Symphony Orchestra and dean of the College of Music of that city, returned from Europe last week. So did Fritz Scheel, of the Philadelphia Symphony Orchestra, and also L. M. Ruben, the manager.

## DETROIT.

DETROIT, Mich., October 13, 1902.

**M**USICAL matters, which have been on the standstill for the past few months, begin to resume their normal pendulum. Mr. Colver, our Detroit manager, will open a "celebrity" course of concerts in the armory, and the attractions for each evening are as follows: Tuesday evening, November 25, 1902, Zélie de Lussan, soprano, and the Sterling Quartet; Thursday evening, December 25, Ossip Gabrilowitsch, pianist, and David Baxter, Scottish basso; Thursday evening, January 29, 1903, Andreas Dippel, tenor, and Suzanne Adams, soprano; Thursday evening, February 26, 1903, M. Jaroslav Kocian, violinist, and the Bruno Steindel Concert Company; Tuesday evening, April 14, 1903, Ada Crossley, English contralto, and Gregory Hast, English tenor.

Mr. Colver purposes inaugurating several new features in connection with the management of this course. The three entrances to the armory will be utilized for admission, and the tickets will be so printed as to direct holders to the proper door; thirty ushers have been engaged and will be trained in their duties. A number of program boys will also be provided, and it is Mr. Colver's intention to have music in the smoking room and the ladies' parlor for the entr'actes.

The dates of the three appearances of Theodore Thomas and his Chicago Orchestra in Detroit have been set a day ahead. The orchestra will be heard here on the evening of May 27 and in the afternoon and evening of May 28.

Raoul Pugno, pianist, will make his initial bow to a Detroit audience on the evening of November 18, under the local management of Burton Colver.

The following program was given in the Woodward Avenue Baptist Church last Sunday: The quartet and a chorus of thirty voices, under the direction of Frederick Alexander, organist of the church; prelude, "Prayer," from "Suite Gothique" (Boellmann); chorus, "Praise Ye the Father" (Gounod); chant, Psalm CXXI (Barnby); tenor solo, "My Hope Is in the Everlasting" (Stainer); contralto solo and chorus, "Through the Day Thy Love Has Spared Me" (Naylor); benedictory response, "Sevenfold Amen" (Stainer); postlude, choral, "Menuet Gothique," from "Suite Gothique" (Boellmann).

The faculty concerts of the Michigan Conservatory of Music will be continued at the Church of Our Father this season. These evenings were among the most pleasant of the more informal concerts given in Detroit for the past two seasons, and plans have been made for this year which should be productive of interesting programs. Alberto Jonas, director of the conservatory, who is now recovering from a dangerous attack of pneumonia, announces that eight faculty concerts and two illustrated lectures will make up this season's course, the number of concerts being somewhat smaller in deference to the growing number of good concerts to be given in Detroit by visiting artists, and also with the idea of enabling the heads of departments to be heard more often. The price of season tickets and of single admission will remain the same. The first concert had been planned for October 16, but owing to Director Jonas' illness and to the fact that he is to be heard at the initial concert, it has been postponed until October 30. The program will be announced later, and it is promised that it will be one of the most brilliant ever presented by the faculty.

C. M. VET.

## Emil Paur.

**E**MIL PAUR is at present residing in the city of Berlin, Germany. Regarding his future activity in music certain events that are about to culminate will result in some important engagements for him.

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CINCINNATI, October 28, 1902.

**T**HE College of Music officials are justly congratulating themselves upon the remarkable increase in the enrollment of students for the current year. Although the faculty has been increased numerically, the time of each is becoming rapidly filled, and new students are coming in every day.

Another instance of the fact that fine musical training can be obtained without the necessity of going to Europe for it is manifested in the experience of one of our local singers, the talented Miss Theres Abraham, a pupil of the College of Music, one of Madame Dexter's class. Miss Abraham has just returned from Europe, where she has sung to some of the greatest authorities in the art of singing. Madame Marchesi, of Paris, pronounced that her training had arrived almost to its utmost perfection, and could readily recognize the method of the great master Garcia, which is the one used by Madame Dexter. The celebrated master of London, Signor Alberto Randegger, to whom Madame Dexter introduced Miss Abraham, was delighted with her voice and training, and while in London the young artist availed herself of his advice and instruction. Miss Abraham returns to continue her studies with Madame Dexter.

The elementary (sight singing) classes will be organized by Prof. A. J. Gantvoort this week, and advanced and beginners' classes will be held each day. The days and dates for the lectures on the History of Music and the Voice will be announced later.

Frank van der Stucken, honorary dean of the college, arrived in New York from his sojourn abroad, and is expected at the college today. Mr. van der Stucken will immediately call rehearsals of the college orchestra and chorus and the opera class. The latter have had in preparation Mozart's "Marriage of Figaro," and as the principals are now familiar with their respective parts, Mr. van der Stucken will begin general rehearsals for a performance early in the season.

Yesterday afternoon at Bond Hill, Mrs. Clara Zumstein-Moore, director of Delsarte at the College of Music, gave an interesting address on "The Power of Using the Body." Mrs. Moore is an authority on Americanized Delsarte culture as originated by Mrs. Bishop, and is one of two of Mrs. Bishop's personal assistants in this work.

The College of Music granted Miss Mannheimer leave of absence to fill two recital dates, one at Portsmouth, Ohio, October 16, the other at Oxford College October 18. She will interpret Shakespeare's comedy "A Midsummer Night's Dream." Miss Mannheimer will also fill a number of dates in November.

The young ladies of the Schmidlapp Dormitory will be tendered a social evening by Miss Mannheimer and her

pupils on Saturday evening, October 25, in the dormitory parlor. A program from grave to gay will be presented, which is to be followed by a reception. Those to take part are the Misses Cora Kahn, Jane Klein, Bertha Topp, Elizabeth McFeeley, Amelia Klein, Nana Bryant, Wanda Ludlow, Helen Day, Matilda Stuebling, Mary Bassett, Miriam Levi and Jeannie Washburn.

Miss Gertrude I. Zimmer, prima donna with the Bostonians, and pupil of Signor Mattioli at the College of Music, will be a soloist with the Marien String Quartet at their first concert at Washington Court House, Ohio.

One of the neglected branches of vocal music is sight singing. Many acceptable solo singers fail in their efforts to secure positions solely on account of a lack of knowledge in this branch. At the Ohio Conservatory of Music day and evening classes are being formed for ladies and gentlemen under the instruction of Prof. James E. Bagley.

Miss Beatrix Rogers, a former pupil of Georg Krüger, has been engaged to take charge of the department of piano in the Conservatory of Music at Durham, N. C.

A series of lectures on pedagogy and the Leschetizky method will be given during the season at the Ohio Conservatory of Music. The subject will be in the hands of Georg Krüger, one of Cincinnati's successful teachers, and one of the favorite pupils of this master, whose method is used by Paderewski, Gabrilowitsch, Hambourg and many renowned artists of the present day. Teachers and students interested will be invited to attend this series.

Ralph Wetmore, a talented youth of this city, and a native of Springfield, who was a member of the Marien String Quartet last year and one of the first violins of the Symphony Orchestra, will go to Europe to finish his studies. It is gratifying to note that his admirers and friends in Springfield raised a purse for that purpose.

Among the more important works selected for this season by the Orpheus Club are the following: "King Olaf's Christmas," Buck; "The Farewell of Hiawatha," Foote; "Christmas Eve," Klein; "The Omnipotence," Schubert-Liszt; "The Wine, Women and Song Waltzes," Strauss; "The Lost Chord" (by request), Sullivan-Brewer; the "Auerbach Cellar Scene" and the "Soldiers' and Students' Chorus," from Berlioz's "Damnation of Faust"; "A Song of Marion's Men," written by Sidney C. Durst for the Orpheus Club, and to be sung for the first time at the second concert.

Miss Bessie Tudor, soprano, a pupil of David Davis, who sang with the Symphony Orchestra last season, will appear in song recital at Mr. Davis' studio, 318 Broadway, on Wednesday evening, October 22. She will present the following program:

Air, Let the Bright Seraphim (Samson).....Handel  
I Hide Thee Not.....Schumann  
Beloved, It Is Morn.....Aylward  
Daffodils a-Blowing.....German  
If I Were a Rose.....Hessberg  
When Love Abides.....Clough-Leigher  
Madrigal.....Chaminade  
When Jack and I Were Children.....Lohr

Y Fam a'e Baban (Welsh).....Davis  
Chwylio'r Cadach Gwyn (Welsh).....Bradwen  
Gretchen am Spinnrad (German).....Schubert  
Recitative, Open Unto Me the Gates of Paradise (Eli).....Costa  
Air, I Will Extol Thee, O God (Eli).....Costa  
J. A. HOMAN.

## OHIO CONSERVATORY OF MUSIC.

**T**HE following article in "The History of Schools of Cincinnati," by John B. Shotwell, speaks for itself:

"The Ohio Conservatory of Music is one of the great musical institutions of Cincinnati. Its location, its buildings, its facilities, its faculty, and its management, under the direction of Charles A. Graninger, furnish a cumulative proof of its pre-eminence. It was organized several years ago as the Auditorium School of Music, by Charles A. Graninger, the present musical director, and its success from the beginning was so substantial and wholesome that it soon outgrew the dimensions of its house, and new quarters had to be sought for its expanding growth.

"The opportunity came in the selection of the present magnificent conservatory at the corner of Fourth and Lawrence streets, in September, 1902, which was furnished with all the most modern improvements, including a new steam heating plant, at a cost of nearly \$10,000. A beautiful new recital hall was fitted up for the benefit of the students. Freshly painted inside and out, and handsomely decorated, the Ohio Conservatory of Music buildings present an entirely new appearance, and it would be difficult to find anywhere else a house for the music students quite so inviting and so favorable in its surroundings to the congenial and serious progress of the music student. Situated in one of the oldest and most aristocratic portions of the eastern part of the city, there is an abundance of fresh air and delightful breezes are wafted from la belle riviere. The Ohio Conservatory of Music is breathing the purest and best of atmospheres, free from all contaminating influences, where quiet and peace at all times reign supreme. Such a place is particularly inviting to the hundreds of students who come from abroad to seek and find the best musical education within its walls. To them the conservatory is a substitute for home, as far as this can be done by home comforts and home influences under the personal care and direct attention of Mrs. Charles Graninger.

"The Ohio Conservatory of Music was founded on the basis that American music schools can be made to reach as high a standard of excellence in all their departments as the great conservatories of Europe, and it has been the aim of the conservatory to realize this ideal in the art life of its American students.

"The Ohio Conservatory presents to the student all the departments of music besides those branches of study with which the subject of music may be affiliated, such as languages, elocution, and dramatic art. In all these departments and branches the aim has been to furnish only such teachers as enjoyed a reputation of acknowledged authority and tested success in the art and science of teaching.

"Certificates and diplomas are awarded at the close of each academic year to those students who have passed satisfactory examinations for these distinctions. A high standard has been set for these examinations, so that those who secure the coveted prize have reason to know that it was not an easy honor, but the reward of attainment and proficiency, that means a place in the musical race of the world."

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## Musical People

**E**DSON W. MORPHY is the new violin instructor in the Halifax (N. S.) Conservatory of Music.

J. K. Weaver is the new director of the Western College Conservatory of Music at Toledo, Ia.

Miss Helen Smith, a Muncie, Ind., soprano, studied all summer with Carl Dufft at the Chautauqua, N. Y., school.

Frederick Hicks, organist of St. Peter's Church, Niagara Falls, N. Y., gave the last of the summer musical services Sunday, September 28.

John J. Moore, in charge of the Poughkeepsie Concert and Lecture Course, has booked many excellent musical attractions for this season.

Minor C. Baldwin, of New York, gave an organ recital last month at Trinity Church, Whitehall, N. Y. The vocalists of the evening were Miss Buel and Mr. Tefft.

Mr. and Mrs. Edward Kreiser gave a piano and song recital in Kansas City, Mo., October 6. It was the occasion of the opening of the new Academy of Music.

A large audience assembled in the Johnston Recital Hall, Tacoma, Wash., September 24, for the concert given by Miss Lillian Whiteley, soprano, and Mlle. Bouckaert, pianist.

Miss Bess Nicholson, soprano; Mrs. Booth, contralto; W. A. Wheeler, tenor, and F. B. DeLano, bass, compose the new quartet choir of the Unitarian Church at Ithaca, N. Y. M. B. Goodwin is the organist.

James Pearce gave an organ recital at the Dayspring Presbyterian Church, Yonkers, N. Y., on the evening of September 25. The assisting artists were the Misses Mary and Ruth Pearce, Herbert Goodale and the Novelle Quartet.

Miss Estelle Bloomfield, the young New York soprano, has returned from an extended vacation passed in the Catskills. During the autumn and winter Miss Bloomfield will be heard in recitals and concerts in the city and out of town.

Jacob L. Hjort, the Norwegian-American tenor, gave a concert in Hoboken recently, and for which his program was devoted to songs by American, Scandinavian, German and French composers. Miss Estelle Dielmann, pianist, assisted the singer.

The first of a series of free organ recitals was given by William B. Colson, organist and choir director of the Old Stone Church, Cleveland, Ohio, on Tuesday afternoon, October 7, at 4:15. These recitals will continue every Tuesday in October.

A. W. Lansing gave an organ recital at the Masonic Temple, Cohoes, N. Y., Wednesday evening, September 24, and the program was alternated with numbers by Mrs. William T. Lawrence, soprano; Clinton Ten Eyck Clay, tenor, and William T. Lawrence, violinist.

The pupils of Miss Nellie M. Rose, Erie, Pa., gave a musicale at the home of their teacher, Monday evening, September 29. Miss Grace Main, a violin student in the Chicago Conservatory of Music, and Miss Hulda Schuster, of Erie, soprano, assisted in a good program.

New Milford, Conn., music lovers attended the concert given at the hall in that town last month by Miss Lillian Osborn, Miss Agnes Chopourian, vocalists, and Miss Winifred Weinstein, reader. The Misses Osborn and Chopourian are local church singers and great favorites.

Mrs. W. L. Benedict, soprano; Mrs. G. Curtis Munson, contralto; Fred Schweiker, tenor; J. E. Decker, basso; John Gordon, cornet; Andrew Baird, organist; G. Curtis Munson, director, assisted at the special musical service given, September 28 in the First Congregational Church, Middletown, N. Y.

The Turner memorial organ at Iowa College, Grinnell, Ia., was dedicated Sunday, October 5. The organ, which

cost over \$2,000, was donated by Mr. and Mrs. Asa Turner, of Oldfield, Ia., and other friends of the college. Eighty-one students are enrolled in the School of Music connected with the college.

William John Hall gave a song recital for students Thursday evening, October 2, at the Landour, Minneapolis, Minn. Mrs. Hall played the piano accompaniments. The program included three songs by MacDowell, and songs by Harris, Hahn, Lynes, Massenet, Aylward, Le-cocq, Blazejewicz, an old English song, a Chinese lullaby and a Japanese fan song.

Francis Hendricks, a pupil of Grant Weber, of Denver, Col., gave a piano recital at the Broadway Theatre, Denver, Friday evening, September 26, under fashionable auspices. The young man played a program by Beethoven, Schumann, Chopin, Liszt and one composition, a prelude, by himself. Mrs. Otis B. Spencer, soprano, sang the aria, "He Is Good, He Is King," from Massenet's "Hérodiade," and the "Polonaise," from Thomas' "Mignon."

The Technical School at Indianapolis, Ind., was benefited by a concert given a fortnight ago in the Propylaeum, Indianapolis. An elaborate program was given. The vocal soloists included Mrs. George Carlon, Miss Josephine Robinson, William H. Morrison, Jr., Louis Dochez and Miss Lillie Adam. Miss Ona Clayson played a piano solo. Violin solos were played by Mrs. William F. Clevenger and Hugh McGibeny. Miss Louise Schellschmidt performed a harp solo. A male quartet consisting of Charles Adam, Emil Steinhilber, Victor Jose and Julius Burkhardt sang, and the Meridian Choral Society also contributed to the musical success of the entertainment.

### Russell Vocal Studio Notes.

**M**RS. ORRIE KINSEY TAYLOR, soprano of St. Paul's M. E. Church quartet (Newark), a pupil of Louis Arthur Russell, of Carnegie Hall, came in for a large meed of praise after her singing at the recent convention festival in Newburgh. The *News* says of her work in "Elijah": "One of the delightful surprises of the evening was the singing of Mrs. Orrie K. Taylor. Mrs. Taylor filled the role with such reverent treatment of her subject as to make the audience wish to hear more of her charming voice." Another Newburgh journal speaking of Mrs. Taylor's singing says: "Mrs. Taylor's singing of the 'Angel's Song' was charming." The *Call* also comments favorably on the singing of Mrs. Taylor, especially noting the fact that this popular soprano sang a song by Preston Warren at sight before the large audience on the occasion of that gentleman's lecture on how to compose a song. Mr. Warren was much pleased with this performance of Mrs. Taylor's, she having been called upon at the last moment to fill a gap in the program. Miss Dorothy Taylor, contralto soloist of St. George's, this city, also a pupil of Mr. Russell, was another singer who scored a success at Newburgh. The Newburgh *News* speaks of her song recital in glowing terms, saying: "Miss Taylor sang delightfully. She has a voice of fine quality and used it well."

### The Musician's Library.

**T**HE Oliver Ditson Company is now issuing an important series of volumes, which is to include all the masterpieces of song and piano music. Each volume is to be edited by an authority upon the subject, and the editors have been chosen with great care. The two books now published are "Fifty Mastersongs," edited by Henry T. Finck, and "Forty Piano Compositions," of Frederic Chopin, edited by James Huneker.

The undertaking is of such magnitude that it is impossible to state the exact date of issue of the volumes in preparation, but the series will be a valuable addition to the libraries of lovers of the best in music.

### Mrs. Leslie Curtly Fitch.

**T**HIS student of the Decsi method recently sang for a private audience Leo Stern's Concert Waltz in brilliant style and Buck's "My Redeemer" with good effect. She enunciates distinctly, has the right idea of style as applied to the different characteristics of concert and sacred music, and pleases the eye as well.

## Musical Clubs

**N**OVEMBER 20 is the date announced for the first concert by the Orpheus Club, of Jersey City, N. J. T. H. Schneider, the musical director, has promised a good program, with Mrs. F. V. Riviere and Harry Lott as the soloists.

While alterations are going on in the building of the Harrisburg, Pa., Y. M. C. A., the Harrisburg Choral Society will hold meetings in the board room of Trade Hall.

The St. Louis (Mo.) Union Musical Club, heretofore composed of women exclusively, has invited men to join, and many of the "sterner" sex are availing themselves of the privilege.

The Orpheus Club, of Carlisle, Pa., has resumed rehearsals of works to be sung at the first concert on the night of December 4. S. A. Ward is the musical conductor of the club.

The Quartet Club, of Hoboken, N. J., opened the season Sunday evening, October 12, with a successful entertainment at the hall of the club. Several high class concerts are announced.

Chaminade, Schumann, Mendelssohn, Rubinstein, Chopin, Mozart, Beethoven, Handel and Haydn are the composers whose works will be studied this year by the Chaminade Club, of Topeka, Kan.

The Mozart Club, of Dayton, Ohio, is mourning the death of Miss Tace Light, one of the most popular and accomplished members. The deceased was a talented pianist and a teacher of earnest thought and purpose.

The Apollo Club, of St. Louis, has engaged as soloists for the concerts this season Elsa Ruegger, the 'cellist; Maude MacCarthy, the violinist; Mary Münchhoff, soprano, and Anton van Rooy, baritone. This is the club's tenth season.

Handel's "Samson," "Miriam's Song of Triumph," by Schubert; Rossini's "Stabat Mater," and "May Queen," by Macfarren, are the works outlined for study this year by the Schumann Club, of Saginaw, Mich. A. W. Platte is the musical director.

New Baden, Ill., music lovers have organized the St. George Musical Society with twenty-seven members and the following officers for the first year: Charles Woerner, president; Fred Schwartz, vice president; Ben Santel, secretary; the Rev. G. Toennies, treasurer; H. N. Koch, director.

Eight boys in the high school at East Liverpool, Ohio, have organized the Boys' High School Octet, with the following members: Soprano, Blaine Cochran and Will A. Rhodes; tenor, Ben Bennett and Charles Gaston; baritone, Will Cripps and John Evans; bass, Frank Gardner and William Davidson.

Artists engaged for the Tuesday Musicales, of Detroit, Mich., include Mary Münchhoff, soprano, for the first evening concert, November 25; Rafael Joseffy, pianist, January 26; Helen Henschel, soprano, with Miss Winifred Smith, violinist, of London, for one of the afternoon concerts in February; Mme. Kirkby Lunn, the English contralto, will be heard in a song recital in March.

Instrumental and vocal numbers by Saint-Saëns, Raff, Mascagni, Lynnes, Prudent and Smith, were presented at the first autumn meeting of Boise, Idaho, Philharmonic Society. The performers and singers were Miss Drummond, Miss Urquhart, Miss Yarrington, Miss Hedrick, Miss Regan, Robert Hall, Mrs. Clara G. Ewing, Miss Sonna, Mrs. Stotler and Mrs. Perkins. Miss Corne Norris gave a reading by Richard Harding Davis.

Here are the names of the new men recently added to the Cornell University Glee Club: H. D. Wellman, '05; J. H. Newton, '06; M. B. Smith, '06; A. R. Powers, '06; H. G. Underwood, '05; H. E. Santee, '04; Horace Major, '06; N. H. Noyes, '06; H. F. Warner, '06; G. S. Eldridge,

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'06; E. J. Hoenig, '06; E. J. Meyer, '04; J. H. Rose, '06; R. P. Nichols, '06; I. Farmer, Jr., '06; A. McDonald, '06; E. L. McCollum, '06; W. L. Wilson, '05; E. I. Foote, '06; E. A. Steele, '06; D. R. Cotton, '05; C. M. Seymour, '05; E. M. Hawley, '05; J. O. Dodge, '04; F. W. Thomas, '05; W. E. Blount, '05; G. T. Longbothum, '06; H. S. Denison, '05. The first regular rehearsal was held Wednesday, October 1.

The Chromatic Club, of Troy, N. Y., will begin its night season with a musicale Thursday evening, November 27, by Mme. Suzanne Adams and Giuseppe Campanari, of the Grau Opera Company. During the season three other grand recitals will be given by this enterprising musical club, and the names of the performers more than guarantee the success of the musical season in Troy. Thursday evening, January 8, Raoul Pugno, the French pianist, and Maude MacCarthy, the Irish violinist, will play before the club and the subscribers. February 19 Madame Sembrich will give a song recital under the auspices of the club, and the last recital of the season, April 16, will be given by the Bendix String Quartet, of New York, and Augusta Cottlow, pianist.

#### Ida Simmons.

THE accomplished young woman pianist Ida Simmons has resumed teaching at her studio in Carnegie Hall. Miss Simmons is a pupil of Oscar Reiff, and, as will be seen by the following press notices, she is a pianist of unusual talent:

Miss Ida Simmons is a good pianist, whose readings, especially of Chopin, even while Rosenthal still reverberates in the air, are scholarly and subjective. The lady plays more like a man than a woman. She even indulges in graceful modulations from the key of one piece to the tonality of its successor, a trick few feminine pianists dare indulge. Besides a fine technical finish, she interprets with intelligence and taste.—San Francisco Examiner.

Miss Ida Simmons gave great satisfaction as a pianist of brilliancy and force—exhibiting fine technique and a keen appreciation of the composer's intentions. A graceful pose at the piano added considerable charm to her playing.—Daily Times, Victoria, B. C.

Miss Simmons possesses all the requisites of a great pianist—the artistic temperament, a bright musical intelligence, adequate technique and abundance of strength and a captivating feminine delicacy.—Seattle Daily Times.

To those who heard Miss Ida Simmons for the first time at Lyceum Hall last night her playing may have been a surprise; but to those who remembered her earlier piano work, her fine and even interpretation of a long, varied and exacting program was merely a fulfillment of expectations.

The dominating element of Miss Simmons' playing, after hearing her in a program thoroughly representative of recital music, would seem to be a fine musical appreciation, with the technical skill and the artistic discrimination to interpret the best musical quality of a composition.

In her Chopin music Miss Simmons displayed especially fine tone, as she did later in the second movement of the Schumann Fantaisie and the Brahms Intermezzo. Indeed, tone is one of this player's strongest points, although her method is so refined that, to the casual observer, tone quality is not one of the most conspicuous characteristics of her work.

Miss Simmons gave her audience one of the most delightful evenings that the concert stage of Kansas City has afforded in a long time. She is versatile, conscientious and finished. It is only appropriate to say, also, that she has a most engaging personality, for that is not an unimportant factor in the success of an artist.—Journal, Kansas City, Mo.

#### FREDERICK MAXSON.

THE Philadelphia organist on Sept. 1 left the Central Congregational Church, where he had been for eighteen years, to take the position of organist-conductor at the First Baptist Church, where he has a fine three manual organ and a triple quartet, the first half hour each Sabbath evening being given up entirely to organ and choir music. November 1 he gives a recital at his new church.

On the occasion of his leaving the Central Congregational Church the *Church Calendar* had this to say:

Frederick Maxson concluded a very long and notable service with us at the end of September. For eighteen years he has been our organist, and he has the distinction of having been the only one who has had charge of our large and splendid organ. A musician of exquisite taste, of brilliant technical ability and of thorough command of the resources of the king of instruments, he has made a name for himself as one of the finest organists in this city and country. For more than a decade he has also been our choirmaster, and has shown himself a master in the art of directing as well as accompanying. Choir and congregation under his guidance have developed a taste and skill which have done much to render our services of song ennobling and inspiring. He carries with him to his new place the affectionate regard and the best wishes of all our people.

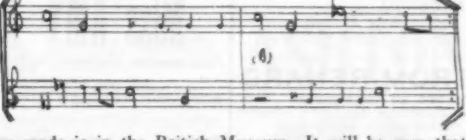
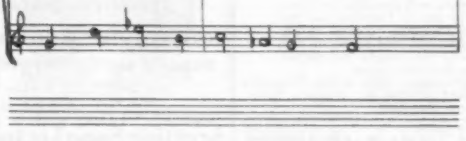
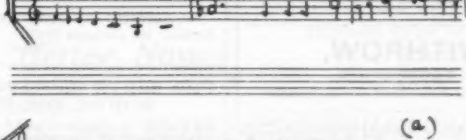
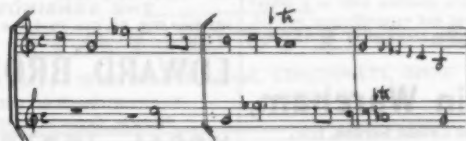
#### Music at Roseville Presbyterian Church.

THE regular Sunday evening musical services begun, under the direction of Organist F. W. Riesberg, last Sunday, having a double quartet of mixed voices, with Louise B. Voigt as special soloist. Buck's "Sing Alleluia Forth" and Cherubini's "Praise the Lord," the latter with obligato soprano solo, and "Hear Ye, Israel," were the chief numbers.

Dr. Haley's illness has produced much anxious concern, the latest news being that he was improving.

#### A RARE MOZART MANUSCRIPT.

WE are indebted to the courtesy of Michael Baner, the violinist, for the following copy of a rare Mozart manuscript. It is a remarkable example of a two part canon in unison, infinite, and was written by Mozart before he was eighteen years of age. So far as is known this composition never has been published. The original manuscript from which this copy



was made is in the British Museum. It will be seen that in the first eight measures the imitation is in unison, the minim rest in the second voice replacing a semibreve rest in the first, with a reversal of accents. The more closely this work is studied the more remarkable does it appear.

#### BROUNOFF LECTURES ON RUSSIAN LIFE AND MUSIC.

THE latest appearance of the Russo-American was before a women's club of Arlington, N. J. In a private letter a member of the club wrote: "The lecture was delightful, the subject a very fascinating one, and it was both instructive and entertaining." Another letter said: "The ladies were all very much pleased with the lecture as well as the personality of Mr. Brounoff, and are grateful to you." Finally, the *Arlington Observer* said, in part:

Mrs. Haff then introduced Prof. Platon G. Brounoff, who gave his celebrated lecture recital on "Russian Life and Music." Professor Brounoff's lecture on "Russian Peasant Life" was educational and intensely interesting. The musical program, both vocal and instrumental, was rendered with great skill and brilliancy. The class certainly owe Mrs. Haff a vote of thanks for giving them the opportunity of hearing Professor Brounoff.

#### Wiley-Umstead Recital.

NEXT Tuesday, October 28, at 3 p. m. Clifford Wiley, baritone, and Mary Umstead, pianist, will unite in a recital at the studio of the former, 36 East Twenty-third street. This is to be the program:

She Alone Charmeth My Sadness.....Gounod	Mr. Wiley.
Nocturne, op. 15, No. 2.....Chopin	Miss Umstead.
Serenade.....Schubert-Liszt	Mr. Wiley.
Am Meer.....Schubert	Miss Umstead.
I, II, III, Dichterliebe.....Schumann	Mr. Wiley.
Walde-rauschen.....Liszt	Miss Umstead.
Valse Caprice.....Strauss-Tausig	Mr. Wiley.
Cavatina, Even Bravest Heart (Faust).....Gounod	Miss Umstead.
	Mr. Wiley.

#### Racer Resumes.

J. J. RACER, the well known baritone and vocal teacher, has resumed teaching at his studio in the Knapp Mansion in Brooklyn. Mr. Racer has a number of especially fine voices which will soon be heard in public. His hours are filling up rapidly and he has a busy season in view. Appended are a few of his press notices:

There can be no doubt of the ability of Mr. Racer as a vocal instructor. Each pupil he has placed upon the stage has shown clearly the marks of the thorough teacher.—Halifax (N. S.) Evening Mail.

Mr. Racer, baritone of the Grand Opéra, delighted us by singing in "The Marriage of Jeannette." Mr. Racer is not an ordinary singer; endowed with a voice not less powerful than of good timbre, he renders the delicate shades of his selections with a taste which only equals his musical knowledge. Unanimous shouts of applause greeted him at the close, and he thoroughly merited them.—Le Havre.

Mr. Racer has a baritone voice of wonderful sweetness and power. He has received the best training of the best French school, and shows it. His rendition of "Prière de Robert Bruce," by Rossini, was especially fine. He threw into his voice a passionate devotion and at the same time humble adoration, so that one could not help thinking what a magnificent soloist he would make.—Rochester (N. Y.) Post-Express.

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